FILMS | RADIO | VIDEO | MUSIC | STAGE

MAY 11 1951

VARIETY

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VOL. 182. No. 9 NEW YORK, WEDNESDAY, MAY 9, 1951 PRICE 25 CENTS

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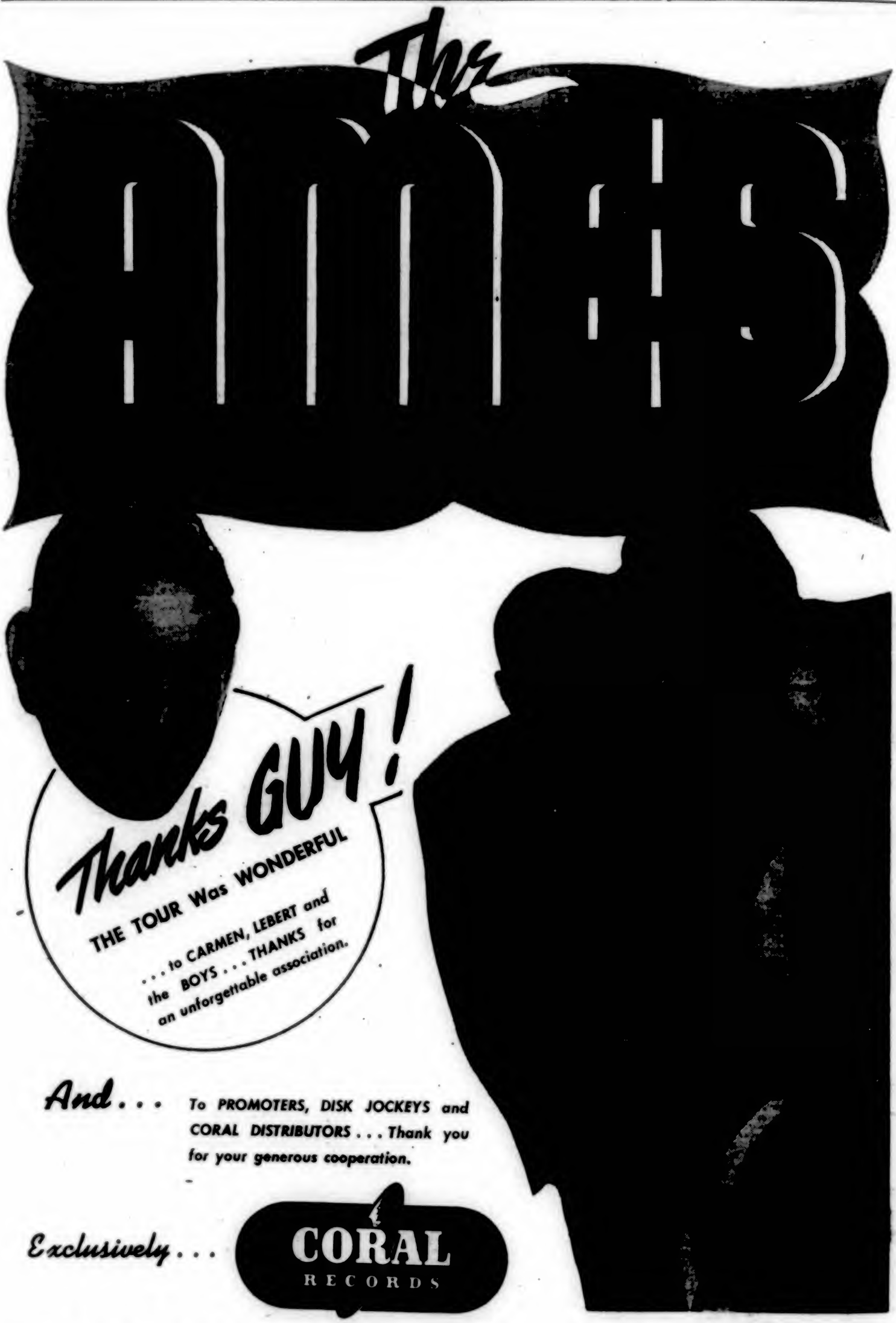
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Hedda Hissed at ANTA Antics; Top Talent Brings 26G SRO Take

The rousing exuberance and good spirits which infects all talent when working for a good cause—especially when it's for their own profession—was again manifest Sunday night (6) at the Ziegfeld, N.Y., when the American National Theatre & Academy staged its fourth annual "ANTA Album" before a sellout house. Take, at a $7.20 top, exceeded $26,000, large gross being explained by the fact that a lot of pew-holders sent in $25, $50 and $100 checks for a pair of ducats as a contrib to ANTA.

Show held to its boff legit standards with a smooth-running, highly-entertaining four-and-a-half hour melange of song, dance, comedy and drama. There was even a touch—a healthy sampling, rather—of longhair, with excerpts from opera and ballet that were among the evening's highspots. There was also, from the audience's side, a new note of over-exuberance, in a rude attack on one of the four femcees, Hedda Hopper.

Hollywood columnist, presumably either because of her general rightwing political sympathies or her recent specific attack on the film colony in messages to the House Un-American Activities Committee, was loudly hissed by several seat-holders when she first came out. In subsequent appearances, instead of briefly introducing the acts as did her fellow-femcees, she started telling stories. They didn't bring laughs, and once when she asked the orchestra leader how come, there were strong boos, hisses, foot-stamping and shouts of "On With the Show." Miss Hopper didn't appear thereafter.

Jean Dalrymple's Job

Otherwise, it was a firstrate performance, both by the talent and those in charge. Jean Dalrymple, taking over late as producer of the one-night benefit after two others had bowed out, wrapped up a varied, bright show that ran like clockwork. Robert C. Schnitzer, as associate producer; Milton Wein-

(Continued on page 63)

KAYE BIGGER SOCK IN PALLADIUM REPRISE

London, May 8.

Danny Kaye, at his opening Monday (7), topped his previous triumphs at the Palladium here, to score another outstanding success with his 75-minute show. House is sold out for his eight-week appearance, and maximum standee capacity is assured.

Kaye came on to an ovation and whammed into his act, which was crammed with new material, before winding up with faves established during his previous appearances. He did a dozen songs, plus a hilarious dance routine with The Dunhills (3), and a sentimental reminiscence of the late Sir Harry Lauder. House had the biggest opening since Kaye played there in 1949.

On the bill with Kaye, aside from the Dunhills, who played this house with Kaye in 1949, are the Trampo-Looneys, a knockabout comedy team making its first appearance here; the Dolinoffs & Raya Sisters, both imports from the U. S., and the British acts, Peter Sellers, an impressionist, and Beverley Sisters, a singing team.

Sammy Prager does the piano backing for Kaye, with Woolf Phillips' Sykrocketa orch on stage.

Subpoenas for Rossen And 3 Others in Red Probe

Los Angeles, May 8.

James J. Boyle, U. S. marshal, holds subpoenas for four Hollywood figures wanted for testimony before the House Un-American Activities Committee. They are Robert Rossen and George Pepper, producers; Alvin Hammer, actor, and Doris Tree Urla, actress.

Rossen left for Mexico two months ago. The marshal's deputies have not located the other three.

Top Legit, Film Talent for New Actors' Studio TV

Combo of some of the hottest names currently on Broadway and in Hollywood, among producers, directors and actors, will be spotlighted on TV next fall in a projected new version of the "Actors' Studio" program. Package, which is owned by Elliott Roosevelt and playwright Richard Harrity, is to be produced under the personal supervision of legit producer Cheryl Crawford (repped on Broadway by "Rose Tattoo" and the incoming "Flahooley"), with all directors working under Elia Kazan.

Roosevelt and Harrity have lined up a string of top playwrights and screenwriters to handle the scripting chores. Joseph L. Mankiewicz, who won an Oscar this year for his "All About Eve" (20th-Fox), has agreed to write at least one original play or adaptation, along with Clifford Odets, Tennessee Williams, Arthur Miller, Richard Murphy and Dudley Nichols. For Mankiewicz, who has already revealed plans to take a crack at legit this fall, it will represent his first stab at video.

Casts will be drawn mostly from the Actors' Studio company, with such names available as Marlon Brando, Mildred Dunnock, John Forsythe, Don Hanmer, Julie Harris, Steven Hill, Kim Hunter, Cloris Leachman, Phyllis Love, Karl Malden, Joan McCracken,

(Continued on page 63)

Top American Talent Touring Germany For Expanding U.S. Forces

Frankfurt, May 8.

A group of top American talent is now touring Germany, and more are scheduled to arrive soon, in what looks to become an increased entertainment scheme like the USO for the growing number of Yank troops here.

First to hit the GI circuit in the new U. S. talent-invasion wave were the Merry Macs, who first did an Air Force-sponsored stint at various air bases, and then toured 7th Army installations, doing 18 shows on the latter circuit. They left April 29 for Copenhagen, where they will stay for 15 weeks.

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154 West 46th Street New York 19, N. Y.

WILL MAHONEY

THE INIMITABLE

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Taking time out to see "Guys and Dolls", "South Pacific", "Call Me Madam", "The King and I" and "Moon is Blue" in all of which I would like to appear.

And then starting May 31 Bellevue Casino, Montreal, Canada for four weeks.

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ASSOCIATED BOOKING CORP.

SAG, MPAA Stay Clear Of 'Freedom' Rally, Wary of Red Probers

Neither the Screen Actors Guild nor Motion Picture Assn. of America is participating in the "Freedom Vs. the Censors" rally at Town Hall, N. Y., tonight (Wed.). Rally is being held under auspices of National Council on Freedom From Censorship of the American Civil Liberties Union.

Industry is exercising caution in being repped at such functions, especially in view of probe of the House Un-American Activities Committee. Guild and Johnston office will not participate in anything having to do with ACLU's "endorsement of their program," tacit or otherwise. Case of "The Miracle," foreign pic, which was forced out of the Paris Theatre, N. Y., by church pressure, is reported to be on the docket for discussion tonight. Expectation are that the CBS morals clause and the General Foods—Jean Muir case will also be reviewed.

On the other hand, Francis Downing, associate editor of Commonweal, Catholic monthly, tops the list of speakers. It's also understood that H. V. Kaltenborn, political radio commentator and columnist, plans to launch a strong attack on "Red Channels."

Others on the speaking agenda are Donald Klopfer, chairman of the Book Publishers Council Committee of Censorship; Harrison Smith, president of Saturday Review of Literature; producer-director-writer Joseph Mankiewicz, if his schedule will permit; actress Lillian Gish and dramatist Elmer Rice. Patrick Murphy Malin, ACLU exec secretary, is chairmaning.

Sinatra's $75,000 U Pic

Frank Sinatra's first Universal picture, since his Metro-RKO joint contract, calls for a reported $75,000 and percentage. It's slated for summer production via Leonard Goldstein.

Crooner is also trying to get together a package with Ava Gardner, based on a shortlived Broadway musical, "St. Louis Woman," songs by Johnny Mercer. Miss Gardner's services, of course, are highly speculative, in light of her Metro contract.

Umbriago Fan Club

Unusually sentimental occasion was Jimmy Durante's closing night at the Copacabana, N. Y. nitery, last Wednesday (2) when the choristers presented the Schnozola with a plaque.

The femmes pledged themselves as ardent admirers and members of Durante's Umbriago Club—a billing they gave themselves. They made the presentation at the midnight show, and caught the management, as well as the Schnoz, with umbriagos down.

Festival of Britain Launched With Bright Outlook for Added Dollars

By HAROLD MYERS

London, May 4.

The Festival of Britain has begun. The royal inauguration of Britain's biggest jamboree for a century has sparked the opening of a season which promises to be rich in entertainment, culture and tradition. London, with its best foot forward, has rolled out the red carpet to give a memorable welcome to tourists who are already here.

Whatever the knockers may say (some claiming it won't draw many extra tourists) the 1951 Festival is an assured success. The main exhibition grounds on the South Bank of the River Thames are a triumph of design and construction, and the Royal Festival Hall will remain as a permanent monument to Britain's determination to conquer adversity. It already has taken its place with the leading concert halls of the world.

The South Bank exhibition was launched without pomp, pageantry or speeches. The King and Queen and other members of the royal family were received by members of the cabinet and taken on a conducted tour. The ceremonial had been dispensed with the previous day (3) when the King dedicated the Festival from the steps of St. Paul's Cathedral, describing the occasion as "a symbol of Britain's abiding courage and vitality." That night the royal family attended the inaugural concert at the Festival Hall with Sir Adrian Boult and Sir Malcolm Sargeant the conductors.

The Festival will earn dollars for Britain. Millions of them, it is hoped. But its conception had nothing to do with the urgent need of strengthening dollar reserves. It had, primarily, an historical origination by commemorating the Festival of 1851.

Main Festival Center Delayed

The main entertainment center of the Festival at Battersea Park, delayed by numerous strikes and bad weather, is two weeks behind schedule.

In terms of hard cash, the Festival itself will wind up in the red. But what it loses will be gained in other directions—in a record tourist traffic, a record season for

(Continued on page 18)

Annette Kellerman's Personals After Pic

Hollywood, May 8.

Annette Kellerman, former Australian swimming champ whose biofilm is now being produced by Metro, has been signed to a three-year pact by the William Morris office. She expects to do a series of her "one-woman shows," featuring physical education, following completion of the M-G picture.

Miss Kellerman for some time has been doing her phys ed show, but mostly in benefit performances for the Red Cross, various colleges, etc.

Col Drops Parks, But Claims Commie Probe Not Reason

Hollywood, May 8.

Larry Parks was cut loose from his Columbia contract yesterday (Mon.), with Col contending that cancellation of the pact, by "mutual agreement," was not linked with actor's recent testimony before the House Un-American Activities Committee in Washington. Parks had admitted that he joined the Communist party in 1941, but had pulled out when he was later disillusioned by Red propaganda.

Parks said today (Tues.) that he felt the public had acquitted him of any subversive tendencies, proof being in thousands of letters received by the studio from fans around the country. Letters showed that 2½% of the writers were against him, with 97½% backing him up. On top of that, Screen Actors Guild gave him a clean slate.

Actor has no plans for the future, but is taking the position that he eventually will return to acting. It had been the general opinion that his Washington testimony would be classed as a test case, with no reprisals.

Parks recently completed the third pic on his one-picture-a-year deal with Col. He is understood to have received slightly more than $50,000 per film, but Col made a settlement of half that amount for current year.

Hildy Proves Definite Longhair in First Try As Concert Attraction

Hildegarde has just finished the second half of her first season in the longhair field, to prove herself definitely a concert attraction. Chanteuse received good critical notices throughout, and her box-office takes, while not glittering, were satisfactory. Last week of her tour, which included four dates in Denver, Pueblo, Col., Amarillo, Tex., and Stillwater, Okla., garnered an okay $8,150 for her share of the take.

Singer, starting out on an introductory concert tour this year, did 35 dates early in the season, before resuming her hotel and club sked. Then she did 22 more

(Continued on page 63)

First USO-Camp Shows Unit Leaves for Korea

First USO-Camp Shows unit to play Korea is set to depart for the fighting area Saturday (12). Package will play a total of 52 days including appearances in various Pacific Islands, Japanese hospitals, and before troops and in hospitals in Korea. Group will work for audiences as close to the front lines as is possible.

Unit will comprise Jack Powell, Conway & Parks (first colored team to be included in an otherwise ofay USO show), Bill Roberts, Dorothy Wenzel, Evelyn Hamilton, Paul LePaul and Elaine Lewis. Powell, Le Paul and the Misses Hamilton and Wenzel are veterans of USO-Camp Shows of World War II.

'PINT PARADE' BLOOD DRIVE INKS STARS

Large number of stars has already been inked for "Pint Parade," the all-star benefit to be presented at the Center Theatre, N. Y., at midnight May 29. Admission to the gala will be exclusively for members of the entertainment industry, and their immediate families, who have given a pint of blood to the Red Cross.

Among the performers set are Steve Allen, Ken Murray, Sam Levenson, Frank Sinatra, Dagmar, Laraine Day, Gloria Swanson, Tony Martin, Paul Winchell, Perry Como, Frankie Laine, Kate Smith, Milton Berle and Victor Borge, with others being signed rapidly. Mario Lewis of CBS will stage the show, which Ed Sullivan may emcee.

Plans are for the four television networks, in addition to the radio chains, to carry the gala. Cost of the cable for 90 minutes, $2,500, is to be split among the various networks, unions, recording companies, ad agencies, music publishers and other fields of show business which are participating.

Temporary blood donor center, which was opened Wednesday (3) in rooms 143-145 at the Hotel Astor for the convenience of stage, screen, radio and video personnel, yielded 29 pints in the first three days. Center, which will be open through May 29, is expected to increase its output greatly as the campaign gains speed. The various organizations are making arrangements for special days during which their employees will visit the center en masse.

United Entertainment industry recruiting drive is chairmanned by Mrs. Richard Rodgers, with Manie Sacks and Tex McCrary serving as co-chairman of the general committee. Full committee met at lunch yesterday (Tues.) in the Astor on campaign activities.

WB DEAL AS INDUSTRY HYPO

More 'Deals'?

Whether by chain reaction from the Lurie-Warner Bros. deal or by coincidence, there are other significant show business "mergers" and "deals" cooking.

The CBS-ABC deal, with an eye to strengthen CBS' TV position, has a significant picture company tie-in.

As detailed in a news story in this issue, there are two Hollywood studios and/or their production echelons throwing large curves at the electronics for groundfloor hookups. These are separate and apart from the obvious residual film rights for TV, which deals may not be as simple as they sound in light of union and guild contracts yet to be worked out.

Meanwhile, on an overall basis, there is a feeling within the picture business that instead of these negotiations cueing any weakness by Hollywood in "joining the enemy if you can't fight 'em," this should be a healthy thing. Infusion of new blood, new standards and new horizons are looked upon, especially by the eastern theatre end, as perhaps the real big hypo needed for the improvement of film product.

The pix biz is fundamentally attuned to two things: the economy and the quality of the line of product. Certain important theatreowners have been frank in condemning the quality of late. The economy of the nation is sporadic, but by and large it's good, and were the pix up to b.o. potency the exhibitors aver the TV "opposition" would be almost negligible. Hence the accent on the infusion of new blood and new ideas as a plus factor. *Abel.*

Wald-Krasna Still Operate Under Interim Pacts in Hughes Hassling

Hollywood, May 8.

Despite published reports (not by VARIETY), Wald-Krasna Productions is still operating its indie production setups on the RKO lot on interim agreements as it goes along. The producers' attorney, David Tannenbaum, who is president of Wald-Krasna Productions (the partners are veepees because they want equal billing, including the titles) is still hassling with Howard Hughes' attorneys on certain details.

One of these, for instance, deals with an interpretation of who takes the loss on certain pictures should they have to be abandoned for one reason or another. These contingencies are something that lawyers on both sides look forward to and constantly bring up. Specifically, Hughes has star approval, and one potential is that after commitments and costs are expended for important stellar people, and the film has to be postponed or abandoned for reasons of subject matter, delayed starting dates, and the like—who will absorb these costs?

Meantime, W-K are proceeding, however, with full blast and cooperation of the studio in making deals, such as Hughes approving Robert Ryan's loanout to Univer-

(Continued on page 20)

Arnall to Huddle With Justice Dept. On Speeding Decrees

Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, will huddle with the Department of Justice again this week, in line with the group's continuing close watch on industry trust suit decrees and their enforcement.

Arnall will stop off in Washington on his way to N. Y. from his home in Atlanta. He's due in N. Y. on Sunday (13).

SIMPP feeling is there have been too many delays in putting an end to the Government's monopoly case via consent decrees. Arnall's aim is for completion of divorcement by all the major companies in a minimum of time. He's also out for quick breaking down of major circuits, via divestiture.

Depinet Back in N. Y. After Hughes Huddles

Ned E. Depinet, president of RKO, is back in N. Y. after a week on the Coast huddling with Howard Hughes.

Also during his visit, Depinet caught up with new product. RKO now has a backlog of 19 completed pix.

Schwalberg Testimonial

Testimonial dinner for A. W. Schwalberg, Paramount distribution chief, Tuesday night (15) at the Hotel Waldorf-Astoria, N. Y., is expected to draw a hefty crowd of exhibs from the International Variety Clubs' convention in Philadelphia, which ends Saturday (12). Around 1,500 invitations have been sent by the dinner committee, headed by E. K. "Ted" O'Shea, Par's asst. general sales manager.

Dinner is being tossed by friends and associates in Paramount in recognition of Schwalberg's 30 years in the industry.

Boom Theatre TV As 13 Top Exhibs Buy 50 RCA Sets

Theatre television received its biggest push forward yesterday (Tues.) with news that RCA has received orders from 13 of the nation's top theatre circuits for more than 50 of its instantaneous projection units. Total order means a gross to RCA of more than $1,000,000, figuring the new cost of $15,800 per unit, plus installation and service charges.

Renewed exhibitor interest in theatre TV resulting in the orders is believed traceable to large extent to the highly favorable audience reaction to big-screen coverage of the recent Kefauver crime committee hearings and ceremonies attendant to Gen. Douglas MacArthur's return to the U. S. Reaction of home viewers to the same

(Continued on page 15)

Hurok Leases D.C. Capitol For Three Days of Ballet

Washington, May 8.

Concert manager Sol Hurok has inked a deal with Loew's in New York to take over the Capitol Theatre here for four performances of Sadler's Wells Theatre Ballet next Feb. 25-27. This is first time that the Capitol has ever washed out its own film-vaude fare for such a deal, although it booked the Fokine Ballet as stage attraction in the '30's. Sadler's Wells Theatre Ballet is a sister company of the Sadler's Wells Ballet that played in this country last season and this.

Sadler's Wells Ballet had an almost disastrous two-day run at

(Continued on page 20)

ANOTHER MOVE TO EXIT OLD ORDER

Impending bowout of Harry, Jack and Albert Warner from the major film corporation bearing their name continued to stir reaction on all fronts this week, with some observers expressing the feeling that the "new blood" entering the scene could do much to bolster the industry.

The thought was that as the "dynasties" loosened their grip on the top companies, newcomers will be uninhibited by old industry ties, ungoverned by the traditional pattern of operation and unrestrained in taking bold steps which could lead to further progress.

United Artists was revitalized when Mary Pickford and Charles Chaplin turned over management control to the Arthur B. Krim group. Krim and his associates shortly after startled the trade with their acquisition of Eagle Lion Classics. Result of this, it's generally believed, could be the development of one strong distributor in place of two weaklings.

WB has been major league through the years, of course. But the fact remains that conditions today are placing new demands upon the filmmakers, and these must be answered with "adventurous" planning and action.

Subscribing to this theory are a number of industryites, particularly prominent circuit operators

(Continued on page 13)

'Tired Old Men' Of Films Flayed By Allied's Myers

Minneapolis, May 8.

Film company heads were raked over the coals and accused of being "tired old men" by Abram F. Myers, Allied States general counsel, at the North Central Allied convention being held here.

Myers, in convention address, complained bitterly about their apparent inability, or at least failure, to rally their forces to combat the present boxoffice crises. "With the industry in its present sad state, you'd expect the top people to devise a plan to meet this emer-

(Continued on page 16)

Lurie Huddling With Warner Bros. As Deal Proceeds on Several Fronts; Mayer's Status in Buy Looms Large

Completing a Cycle

Louis R. Lurie's negotiations to buy Warner Bros. has resulted in the completion of another film industry cycle dating back to Jackie Coogan's click with Charles Chaplin in "The Kid." When that picture scored at the boxoffice, the late Sam Warner and Sol Lesser teamed to pick up the moppet Coogan to star him in their coproduction of "Peck's Bad Boy." That one also clicked, but Warner and Lesser subsequently had a falling out on the partnership.

Lesser, indie producer, is now a participant in Lurie's syndicate to buy WB.

By ABEL GREEN

The Louis R. Lurie deal for the purchase by his syndicate of Warner Bros. control is going forward on several fronts. Lurie, the San Francisco financier and realtor, arrived in New York Monday (7) by train from the Coast, and Jack L. Warner bounced back to N. Y. from Hollywood by air the day before to join his brothers, Harry M. and Major Albert, who are slated to go into their first major huddle with the Lurie syndicate today (Wed.).

Veiled behind much secrecy, following VARIETY's exclusive break on the $25,000,000 deal for 24% of the three Warner brothers' holdings at $15 a share which would give the Lurie syndicate control of the company, it is at least agreed by both principals that the paper work involved in a deal of this nature is "staggering." It quickly reached the legalists as soon as Lurie arrived in N. Y. accompanied by Thomas Dahlquist, chief counsel of Transamerica Corp., the Giannini (Bank of America) banking interests' investment company in San Francisco.

Lurie's personal Frisco attorney,

(Continued on page 16)

WB Personnel Plenty Jittery Via Sale Talks

Warner Bros. homeoffice employes and exchange personnel in the field are suffering a new case of jitters as result of San Francisco financier Louis A. Lurie's negotiations for control of the company. Bombshell announcement of projected sellout by Harry M., Jack L. and Albert Warner last week came as an anticlimax to period of uncertainty among the employes in view of sharp retrenchments at the Burbank studio and rumors of similar letouts in N. Y. and the field.

For last several weeks, reports of possible streamlining of personnel to conform with the economy program have been giving the workers severe cases of pinkslipphobia, although there have been no letouts in N. Y. or the branches since the Coast retrenchments started. With the Lurie deal apparently in the bag and the Warner freres' reported desire to retire via sale of their stock to other interests in event the Lurie transaction slips through, h.o. workers and branch toppers are in a state

(Continued on page 18)

Ginsberg Getting 305G In Par Pact Settlement; Payoff in Installments

Paramount's payoff to Henry Ginsberg, as basis for settlement of his employment contract, amounts to a total of $305,000, it was disclosed this week. Production chief, who split with Par last summer, is collecting that amount in installments, presumably over an extended period.

Ginsberg was under a seven-year pact which was not to expire until Nov. 24, 1951. As vicepresi-

(Continued on page 20)

National Boxoffice Survey

First-Run Biz Spotty; 'Dividend' Champ for Fourth Time; 'Caruso' Second, 'Sun' Takes Third

First-run trade in principal key cities of the country, covered by VARIETY, still is very spotty, with many soft spots noted this week. Launching of new, stronger fare, which soon will be around more generally in the keys, promises better biz in a few weeks. Many theatres currently are suffering from the usual seasonal tendencies, only this year the competition from TV and the fact that the public is shopping carefully for its entertainment make the downbeat more pronounced. Weak or unsalable product also is damaging.

"Father's Little Dividend" (M-G) is champ again, for the fourth week in succession, although now being pressed by "Great Caruso," also from the Metro stables. "Caruso" gives every indication of soon being smash leader.

"Follow the Sun" (20th) is moving up to third, and supplanting "The Thing" (RKO), mainly through weight of numerous bookings because getting spotty results thus far. "Forbidden Past" (RKO) drops to fourth, being consistently good in many locations. "Communist For FBI" (WB) moves up to fifth slot while "The Thing" is sixth.

"Samson & Delilah" (Par), on pop-scale dates now, is displaying enough to capture seventh position, with "Only the Valiant" (WB) dropping off to eighth. Batch of new bookings will bring "Lemon Drop Kid" enough money to land ninth spot. "Get It Wholesale" (20th) "Kettles Back on Farm" (U) and "Tales of Hoffmann" (Indie) round out the top 12 grossers in that order. "In Navy Now" (20th) and "Abbott-Costello Meet Invisible Man" (U) are runner-up pix in that sequence.

"Bullfighter and Lady" (Rep), after slow going on some initial dates, is showing enough currently to hint future possibilities. "Tokyo File 212" (RKO) is okay in Washington but mild in Baltimore. Also new, "Last Outpost" (Par) shapes good on preem date in Frisco.

"Appointment With Danger" (Par), nice in K. C., is not so good in Seattle and Balto. "Queen For a Day" (UA) looms fine in Chicago but very disappointing in three other keys. "Fighting Coast Guard" (Rep) shapes sock in Chi and okay in Balto. "Try and Get Me" (UA) is hefty in Frisco, backed by stageshow, but light in N. Y. "Outlaw Brother" (UA) looks hep in Philly.

(Complete Boxoffice Reports on Pages 3-9)

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'Dividend' Wins April Sweepstakes, 'Front' 2d, 'Wedding' 3d, 'Lullaby' 4th

"Father's Little Dividend" (M-G) won the April national boxoffice derby going away. Reports from some 24 key cities covered by VARIETY last month show that "Dividend" did great trade in many locations even though a general biz air pocket developed late in the month.

"Up Front" (U), up high in ratings nearly every week, captured second place. Intensive bookings the middle of the month and an ad-publicity campaign obviously helped get the pic off on the right foot. Film had new names for marquee decoration and required alert selling.

"Royal Wedding" (M-G), second nationally in March, was strong enough to wind up third last month. "Lullaby of Broadway" (WB), a consistent money-getter, was fourth, being in second place twice in weekly totals.

"Lemon Drop Kid" (Par), which did not fare as well as many Bob Hope comedies, racked up enough via the comedian's name to nail down fifth slot. "The Thing" (RKO) captured sixth position, demonstrating what ballyhoo will do. Concentrated exploitation plus original ad-publicity got this off winging.

"Valentino" (Col) pushed ahead in April to grab seventh money while "Only the Valiant" (WB) was eighth. "Mating Season" (Par), which crix rated a well-made comedy, never did live up to hopes, finishing ninth. "Born Yesterday" (Col), first in March and second in February, landed 10th last month, while "Kettles on Farm" (U) took 11th. "Bird of Paradise" (20th), which started so nicely the first week out, was 12th.

Runnerup pictures were "Samson & Delilah" (Par), "Payment on Demand" (RKO); "Abbott-Costello Invisible Man" (U) and "Get It Wholesale" (20th) in that sequence. The Abbott-Costello comedy was 12th in March.

While exhibitors blamed many factors for the slump in trade late

(Continued on page 18)

METRO PLEDGES AID TO HARASSED EXHIBS

Metro went on record yesterday (Tues.) pledging assistance where feasible to any theatre faced with the prospect of closing because of adverse business conditions. Statement of policy was made by distribution v.p. William F. Rodgers in acknowledgement of the numerous houses shuttered in recent months.

Addressing M-G's field managers and homeoffice execs at their meeting in the Hotel Astor, N. Y., Rodgers declared: "Where M-G knows relief is necessary to keep theatres open, every effort should be made to do so."

Statements by numerous exhib association leaders in the field recently asserted that in the face of slipping b.o. conditions the distribs were showing no inclination to lower film rentals. It's been charged the cost of pix has been, in some instances, a contributory factor behind exhib shutdowns.

F&M Wins 4-Year Fight For L.A. Paramount

Los Angeles, May 8.

Paramount Pictures lost its four-year legal battle to evict Fanchon & Marco from the downtown Paramount Theatre. Ruling by Judge Harry Westover in Federal Court not only sustained the tenancy but paved the way for F&M to press countersuits seeking a total of $5,250,000 on charges of excessive rentals.

Paramount's suit for repossession of the theatre asked damages of $600,000 and was based on an anti-trust suit ruling in 1946, stating that all franchise pacts for longer than one year were invalid. The Original franchise and leasing agreement between Paramount and F&M was made on Aug. 31, 1941.

Beecroft Heads Par Bid Setup

Harold Beecroft has been placed in charge of competitive bidding for Paramount, moving over from handling of special pix.

Heretofore, division managers have been passing on the auction deals in their respective territories.

Brit. Technicolor Profit Record $1,210,000 in '50

London, May 1.

A record year for the British Technicolor organization is reported here for the year ended last Dec. 31. Output reached a new high of 102,000,000 feet, which was 8,700,000 above the previous year's mark.

Profit for the year, without provision for taxation, soared to $1,210,000. Future prospects, as outlined in the report, suggest a new record-making year is on the way, with present prospects said to be substantially ahead of the available expanded capacity.

Expect Verdict Soon On Texas Exhibitor's 'Pinky' Censor Appeal

Dallas, May 8.

Verdict by the Dallas Court of Criminal Appeals in the "Pinky" case, involving the arrest of a Marshall, Texas, exhib for showing the 20th-Fox pic in violation of a local censor board's ban, is expected within the next 10 days. Dallas court now has case under advisement, after hearing arguments two weeks ago, and the next step will be an appeal to the U. S. Supreme Court for a ruling as to whether pix have the same freedom as the press.

Marshall censor board's action in banning the film, because of the Negro racial angle, and the resultant arrest and fining of William Gelling, the exhib, have been upheld by both the town's corporation court and the Henderson County Court of Appeals. Corporation court fined Gelling $100, and when case went to the county court, fine was hiked to $200. Opinion of industry legal toppers is that the Dallas court will sustain decisions of the lower courts.

Motion Picture Assn. of America is latching on to the "Pinky" incident as a test case, regarding it as one of the most important in legal history of the biz. A similar appeal was made the highest court in 1914 in an action brought by the old Mutual Film Corp. At that time, Supreme Court ruled that motion pictures were not in the same category of communications as the press.

Present action stemmed from the arrest of Gelling on Feb. 12, 1950. Censor board ordered the exhib to yank the picture, but Gelling refused and ran the film for three days.

UNION CO-OP KEY TO COWAN'S N.Y. PROD.

Cooperation of N. Y. theatrical unions will determine whether Cinema Productions will make all or part of "Main Street to Broadway" in New York. As now planned, pic, which is to be made in association with Council of the Living Theatre, will be produced in its entirety in New York, but producer Lester Cowan said union conditions as to "overloading" of personnel could shift part of the production to Hollywood.

Cowan asserted that "Main Street" would be the most important pic produced in N. Y. in recent years and that, in effect, it would be a test as to whether CP's entire program of pix would be shot in the east. Union cooperation and civic assistance will be a factor in keeping all CP shooting in N. Y., Cowan said. He said that a meeting with N. Y. Mayor Vincent Impellitteri was being set up so that official encouragement could be obtained to keep production of CP's program in N. Y., as well as to attract other major units to the city.

WM. LEVY TO EUROPE

William Levy, sales supervisor for Walt Disney Productions, leaves N. Y. next Monday (15) on a two-month swing of England and the Continent.

While abroad he'll set arrangements for releasing Disney's "Alice in Wonderland."

April's Golden Dozen

1. "Father's Dividend" (M-G).
2. "Up Front" (U).
3. "Royal Wedding" (M-G).
4. "Lullaby Broadway" (WB).
5. "Lemon Drop Kid" (Par).
6. "The Thing" (RKO).
7. "Valentino" (Col).
8. "Only the Valiant" (WB).
9. "Mating Season" (Par).
10. "Born Yesterday (Col).
11. "Kettles on Farm" (U).
12. "Bird Paradise" (20th).

RKO Theatres' $2,375,000 Net

RKO Theatres Corp., as apart from production - distribution, showed a consolidated net profit of $2,375,577 for the year ended last Dec. 31, after providing a reserve of $500,000 for contingencies and a specific reserve of $100,000 against a mortgage note receivable.

Provision for Federal income taxes was not required for the year as the consolidated taxable profit for both the theatre and film branches of RKO, Inc., former parent corporation, will be included in one return. Film end of RKO had a loss in '50 which offset the theatre profit, it was reported. Pic company deficit was not given but obviously was substantial.

RKO's theatre operating subsids, according to a previous annual report, showed combined net earnings before income taxes in '49 of $6,986,385, including capital gains of $1,541,498. In '48, when capital gains were insignificant, chain had net earnings of $6,930,137.

In his report to stockholders, prexy Sol A. Schwartz stated that had the circuit operated independently in '50, it would have been subject to Federal taxes of about $1,000,000 and some additional corporate expenses which would have resulted in an estimated consolidated net of $1,195,577. On this basis, the net profit for '49 and '48 similarly would have been less than the figures given in the earlier annual reports.

Operating independently since completion of divorcement last Dec. 31, RKO Theatres had a profit of $441,941 for the first quarter of the current year, representing 11c. per share on the 3,914,913 shares outstanding at last March 31. This included a profit on the sale of capital assets of $370,703.

Circuit now operates 96 theatres, of which approximately one-third are located in N. Y. and the balance in a number of principal key cities throughout the U. S. Schwartz said the company and subsids had a net working capital of over $7,500,000 and a net worth of close to $21,000,000. During the first quarter of '51, chain cut its long-term debt by $1,178,312, to $22,239,500.

Film Material Under D. C. Control Plan

Washington, May 8.

Motion picture film, projectors, cameras and other equipment will come under the Controlled Materials Plan, effective in September. The manufacturers are required to submit their requirements this month on CMP 4B forms.

Among the items for which the requirements must be reported are: 8, 16 and 35m cameras and projectors, projection carbons and lamp houses, sound reproducing equipment, lighting equipment, power converting equipment, screens, sound recording equipment, stage curtain tracks and controls, ticket issuing and chopping machines, plus other parts; all types of rawstock, photographic chemicals, lenses, and motion picture production and processing materials.

Europe to N. Y.

Lemuel Ayers
Maurice Bessy
Erskine Caldwell
Gerald Mayer
Roger Rico
Anne Shelton
Paul Smith
Maurice Wilson

Skiatron Eyes New Pix Product Than PV, Tying in Exhibs for Profits Cut

Hargreaves Named GFD Chief Vice E.T. Carr

London, May 8.

Kenneth N. Hargreaves, director and secretary of 20th-Fox, Ltd., was appointed General Film Distributors' managing director today (8), succeeding E. T. Carr. He takes up his new appointment in August on termination of his current contract.

Hargreaves, with Kenneth Winckles, J. Arthur Rank theatre administrator, also was appointed joint assistant managing director of Odeon Theatre, of which John Davis becomes deputy chairman.

Sees $1,000,000 From Indonesia During '51 For U. S. Pic Companies

American film companies figure to draw a combined total of $1,000,000 in remittable earnings from Indonesia in the current year, Joseph Lazar Hacobiantz revealed in N.Y. yesterday (Tues.) He handles distribution of United Artists pix in that country, under a three-year deal which he entered last year.

There's no quota on imports, he stated, accounting for the fact over 500 U. S. films were sent to Indonesia last year.

American product is given about 80% of the playing time in his country, Hacobiantz reported. He said native censors are strict, particularly clamping down on gangster-type screen fare. He related that Indonesia recently had its first bank robbery, just prior to his receiving a print of UA's "Gun Crazy." Film was banned from the country.

Hacobiantz heads for Holland tomorrow (Thurs.) and then returns to his headquarters in Jakarta.

KORNGOLD BACK IN U.S.; FED UP WITH OLD WORLD

Erich Wolfgang Korngold, Viennese composer who has been with Warner Bros. in Hollywood in years past, and who returned to his native Austria two years ago, has had enough of the Old World. He has returned to America. Vienna and its environs no longer are for him, despite his latest musical, "Catherine at the Opera House" recently preemed in Vienna.

With his family he is now driving from Detroit to the Coast, having picked up a new car in the automotive city.

Lack of GIs Postpones H'wood Canteen Bow

Hollywood, May 8.

Reopening of the Hollywood Canteen, slated for July 4, has been postponed again. Word from the Pentagon in Washington disclosed that there will not be enough servicemen in Hollywood at that time to warrant the reactivation of the Canteen on the site of the former Florentine Gardens nitery.

Canteen officials have informed the Washington brass that the spot will be ready for entertainment of soldiers and sailors any time the word is given. Until that time they are willing to lease the quarters for nightclub operations.

N. Y. to L. A.

Herman Bernstein
Joan Crawford
Jane Froman
Sol Hurok
George Jessel
Kurt Singer

N. Y. to Europe

Gertrude Applebaum
S. N. Behrman
Milton Blow
Virginia Bolen
Valerie Cardew
Alexandra Danilova
Joe Eckhouse
Conrad Hilton
Viveca Lindfors
Richard Myers
Richard Ney
Otto Preminger
Don Siegel
Robert Slodmak
Robert Whitehead

Skiatron Corp., in applying to the Federal Communications Commission for a 90-day test of its Subscriber-Vision, plans to seek more recent feature film product than that utilized by Zenith's Phonevision in its recent experiment by tying film exhibitors in for a cut of the profits. Outfit will also try to inject more variety into its trial run, slated for New York in the fall, by feeding the trial families sports events, legit hits, etc., as well as films.

As outlined to VARIETY this week by Skiatron prez Arthur Levey, the application is to be filed with the FCC within the next two weeks by Gen. Telford Taylor, former general counsel to the FCC, who was recently named to the Skiatron board. Members of the FCC recently witnessed a demonstration of Subscriber-Vision via closed circuit tests transmitted by WOR-TV, N. Y., and reportedly were highly interested in the device.

Skiatron would have its public experiment also transmitted by WOR-TV, pending an okay by the FCC. If the tests succeed and Skiatron gets a commercial okay, Levey would guarantee the Commission to launch Subscriber-Vision on a regular basis with 10 hours of programming per week. If the company can get 100,000 subscribers at the start (out of almost 2,500,000 video setowners in the metropolitan area), each would be charged only $2 per week, which would break down to 50c per hour. As Levey pointed out, that would

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BRANDT BUILDS UP FOUNDATION STOCK

Washington, May 8.

Harry Brandt, member of the board of Translux Theatres, added 1,400 more shares of the company's $1 par common stock last month to the Brandt Foundation, building up his holdings there to 2,000 shares. Report of the SEC "insider" stock transactions for the month from March 11 to April 10, discloses that Brandt had fattened his Broadyork, Inc., holdings to 100,915 shares of Translux, and has another 1,400 under the name of Harday, Inc. Mrs. Brandt has still another 17,700 shares in her name.

Loew's, Inc., which is always on the market for the $25 par common stock of Loew's Boston Theatres, purchased an extra 31 shares during the month. The parent company now owns 127,585 shares.

Harry Cohn reported belatedly that in February he bought 600 shares of Columbia Pictures no-par common, and then made a gift of 898 shares. He finished the report period with 123,187 shares of the common, plus 400 shares of the company's preferred stock. R. B. Larme, of General Precision Corp., bought 100 shares of the firm's no-par common, and now has 400.

L. A. to N. Y.

Alexander Bros.
Kathy Beaumont
Jack Bolton
Joe E. Brown
Richard Carlson
William Castle
William H. Clark
Jack Cohn
Hume Cronyn
Vic Damone
Ned E. Depinet
Ben Gage
Leonard Goldstein
Louis Hayward
Charles Henderson
Leo Jaffe
Veronica Lake
Monica Lewis
Viveca Lindfors
Ray McDonald
Sam Marx
Abe Montague
Victor Moore
Paul Nathan
Mike Nidorf
Joseph Pasternak
Robert Preston
Mike Romanoff
Peggy Ryan
Abe Schneider
Don Sharpe
Edward Sherman
Nate Spingold
Norman Taurog
Benny Thau
Spencer Tracy
Hal Wallis
Jack L. Warner
Esther Williams

'CUT COSTS FOR US, TOO'—EXHIBS

Lack of TOA Aid to COMPO Has Allied Seething; Debate Situation May 15

Council of Motion Picture Organizations will face a new crossroads in its pursuit of industry unanimity when the Allied States Assn. board of directors meets in Kansas City May 15. Allied has been a consistent COMPO champion, despite the fact there's an anti-COMPO bloc within the exhibitor organization. New trouble seen stirring, however, stems from the lack of full support from various units of Theatre Owners of America.

TOAers' lukewarm endorsement of COMPO obviously has Allied toppers plenty peeved. While most Allied sentiment is for continued backing of COMPO despite TOA's attitude, the Allied minority which is not sympathetic toward the all-industry group will do some serious debating at the May 15 board meet, it's anticipated.

Particularly riling the Allied chieftains is the fact that they acceded to a complete overhauling of the COMPO board as a means of answering TOA units' objections on representation. Despite this concession, 10 TOA groups have yet to vote on accepting the newly-constituted COMPO. Also, TOA's West Coast stronghold, Southern California Theatre Owners Assn., has decided to shelve the entire COMPO matter until trade disputes in their area are resolved.

Some non-TOA attitude was expressed in boiling-point terms this week by Rotus Harvey, topper of the Pacific Coast Conference of Independent Theatre Owners. He

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Chewsy

Los Angeles, May 8.

Movie appetities are better than ever, at least in California.

Pacific Concessions Service Corp. announced that sales in 55 L. A. theatres averaged 12.7c. per customer during the first quarter of 1951. National sales-per-patron rate is 8c.

Nat'l a Holdout As Top Chains Give to COMPO

All major circuits, with the lone exception of National Theatres, have been tossing in dues to the Council of Motion Picture Organizations, it was reported in N.Y. this week. As a result of this, plus the financial support given by indie operators, COMPO collections have reached the $77,200 mark, representing $38,600 from exhibs and the equal sum matched by member companies of the Motion Picture Assn. of America.

Collections cover only the first quarter of '51. Checks from the field are continuing to trickle into the all-industry org's headquarters in N. Y.

Response of theatremen to money appeals by local trade association leaders across the country, and the personal letter dispached by Robert J. O'Donnell, COMPO treasurer, have assured the outfit's toppers that financing now figures to be far less than the big problem originally anticipated.

The $38,600 from MPAA is chalked up against the $60,000 which the group advanced to COMPO at the start. This, of course, still leaves a fund of $21,400 which COMPO is free to tap as the exhib contributions are received.

Further easing the financial strain on COMPO is the fact that member groups on their own may

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60-Minute Vidpic Pulls Switch: It's Slated For Regular Theatre Dates

Deal is impending for standard exhibition of a 60-minute telepic, already beamed by 107 video stations, in more than 30 theatres of the Comerford chain. Film is "Hill Number One," produced by Jerry Fairbanks for Father Patrick Peyton, founder of "Family Theatre," Mutual network airer. It was telecast last Easter.

Comerford is ready to go along on showing the pic on condition that the circuit is supplied other screen fare to round out the program to at least two hours in length. It's understood Father Peyton is at work on picking up the filler.

Comerford attitude is said to be the "Hill" pic still has wide interest, particularly for its spots in mid-Pennsylvania and central New York, where residents do not have access to TV. If exhibition pact materializes, Father Peyton would collect regular rental fee and Comerford would charge regular admissions.

In this respect the deal would be unprecedented, representing the first time a pic specifically designed for TV will make its way to commercial showing in a standard theatre. This, of course, is a big switch on the practice of licensing standard theatrical pix to telecasters.

Wirth Named to Handle Warner Theatre Sales

Liquidation of some of Warner Bros. theatre properties has been placed in the hands of Ben Wirth, who has headed up company's concession subsid, Warner Bros. Service Corp. Wirth has been dividing his time between the service company and the real estate department, but he'll now devote full time to the latter's operations. Company is in the process of unloading a number of its houses, but Wirth yesterday (Tues.) would not identify them until negotiations were completed.

Carl Siegel, who has been in charge of concessions in Warners' Newark zone, has been named prez of the service company.

Jax Park Theatre In Switch to Duals, Price Cut After Fight Vs. Both

Chicago, May 8.

Indie Jackson Park Theatre, which rapped dualing and price-cutting during antitrust litigation with the major companies five years ago, is now doing both. Theatre launched double-feature policy a month ago and next week will trim its admission tariff to 33c, less tax, during weekdays. Its previous price of 50c, sans extras, will remain in effect on weekends. Kiddie rate is set at 9c.

Current action, especially on part of Jackson Park, may be chalked up along with the 97 theatre closings in this area as another commentary on state of Chinabe biz. Additionally, theatre was hard pressed competitively, having two other houses in the vicinity showing first sub-run pix on dual policy.

Grosses have been off an estimated 35% despite theatre's victory in JP litigation.

UJA's 2 Million Goal For Its Amus. Division

Amusement division of the United Jewish Appeal has set this year's campaign goal at $2,000,000. Last year's push brought in slightly over $1,000,000.

Drive for '51 was kicked off with a luncheon at the Hotel Astor, N. Y., last Wednesday (9) at which attorney Louis Nizer told of pressing needs for Jewish relief, rescue and rehabilitation.

'BUDGETS DOWN, RENTALS NOT'

Exhibs squawking about the high cost of operations as accompanied by the continually slipping b.o. now are attacking the film companies from a relatively new angle.

They've noted the studios have met considerable success, particularly within the last year, in paring down production budgets but, the theatremen assert, there has been no inclination by the distribs to reduce the price of the product to theatres.

Underscored in this connection were Paramount's "At War with the Army" and Universal's "Francis" and the "Ma and Pa Kettle" series. Wally Allen, business manager for Allied Motion Theatre Owners of Western Pennsylvania, claimed these were made for much less than the usual cost of pix of their b.o. importance.

"Wouldn't it have been good business and built a lot of good will if Par and U, instead of trying to get top terms, would have sold these films for 25% or 30%," he questioned. "They still would have made a big profit, and they would have built up such good will with the exhibitors that they would not have had any trouble in liquidating some of the more troublesome productions."

Allen concluded his complaint about film costs on a cynical note: "Probably nothing will be done, but one can dream, can't one?"

Spotlighting the fact producers

(Continued on page 16)

Col Snags Picker In Switch to UA

Arnold Picker, veteran Columbia Pictures exec, has reached agreement on terms for his taking over United Artists' foreign operations, but the actual switch to UA may not come for another six to 18 months.

Picker, who's vicepresident and second in command to Joseph McConville, head of Col's international department, would receive some UA stock ownership in addition to straight salary. However, his present employment still has 18 months to run and Col is insisting that he work it out. There's also some indication that, under phraseology of the pact, he might be free to bow out in six months, but this has yet to be clarified.

In any event, because of the Col commitment, UA has refrained from any actual contract. Company also has refrained from any effort

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UA Eyes $350,000 Weekly Billings As Means for Profitable Operations

UA's Sales Autonomy

Chicago, May 8.

Delegates to the United Artists sales convention here last week were openly delighted with the fact they're now selling some pix which don't require approval by representatives of the indie producers releasing through the company. For the vet UA-ites it's the first time they've had the experience.

Situation stems from UA's acquisition of Eagle Lion Classics' product. Some filmmakers distributing through ELC did not have power of contract approval and, of course, they still lack that power now that their films are going through UA. This means the sales staffers are free to swing exhib deals subject only to the UA homeoffice.

Chicago, May 8.

In its first convention in five years, United Artists set its immediate sights on weekly domestic billings of at least $350,000. That figure wasn't specifically used openly at the three-day sales huddle last week at the Blackstone Hotel. But the big point made was that the business volume should be at least equivalent to the combined income of UA and Eagle Lion Classics just prior to the purchase of ELC.

ELC's domestic revenue was running about $200,000 per week, and sometimes a little above that level. UA, crippled by its product shortage, was drawing about $150,000 per week. Pitch made by sales execs was for continuation of billings at that combined rate with full effort to avoid any decline as a result of the ELC changeover.

If this can be accomplished, it's figured UA will shift to in-the-black operations after a period of many months at a deficit. Company collects at about an average of 30% of gross revenue as distribution fee. This means the UA share of total income, if the $350,000 level is maintained, will be about $105,000, representing a good profit.

Bolster Field Morale

In addition to whipping up enthusiasm, convention, which opened last Thursday (10), served to considerably bolster morale among UA-ites in the field. This came as prexy Arthur B. Krim advised the delegates that "the shakeup cruise is over," meaning no more personnel realignments.

This, of course, constituted an uplifting message for the branch managers to take back to their respective offices. Local meetings, patterned after the national confab, are being held in all UA exchanges this week.

Krim told the convention the product shortage is over and he has full confidence for future operations. He asserted the company is well on the way to its announced goal of 24 top pix per year starting in '52 and he feels "a greatly strengthened UA means a greatly strengthened industry in general."

William J. Heineman, distribution v.p., offering no "new and magic formula" for selling, said the

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Report Pic Pact With Argentina Again Imminent

Several managers of U. S. film foreign departments were tipped off last week by their Buenos Aires chiefs that the long-delayed Argentinian-U. S. film pact was about to become a reality. One foreign manager received a cable saying that Argentina's Central Bank, which will govern the remittance of dollars, was readying a statement to be issued last Saturday (5), but the announcement did not materialize. Although there have been several previous reports that a deal was about to be set, foreign managers this time believe there is some basis for it.

Distribs claim that since the U. S. extended Argentina a $125,000,000 credit (American currency) for payment of overall outstanding dollar debts, the country's financial position dollar-wise has improved. They argue that if a year ago the Argentinian treasury was prepared to allow the film companies an import pact under which they could have remitted $1,100,000 of their earnings, they should be allowed at least $3,000,000 under the improved position.

Reports from B.A. to the effect that U. S. companies had agreed individually on accepting import deals with the Argentinian gov-

(Continued on page 15)

4 More Chi Trust Suits, Marking 8 in Area During Past Month

Chicago, May 8.

Majors and circuits were stung with four more antitrust cases the past week in Chi Federal Court, oringing the month's total in this area to eight cases, six of which have been brought by attorney Seymour Simon.

Simon, repping Star & Garter Theatre, erstwhile burlesque house, charges circuits conspired with distribs to prevent house from receiving pix prior to 26th week of general release, or 241 days after completion of Loop run. Alleged injuries are for period 1936 to 1946. Judgment of $540,000 triple damages is asked by the indie.

Named are Balaban & Katz, Warner Theatres, Warner Circuit Management, Paramount, Loew's, RKO, 20th, Warners, Universal and UA.

Second case, which Simon filed on behalf of the Commodore Theatre, asks triple damages of $900,000 and asserts that operator Nathan Gumbiner, who leased house from 1937 to 1951, had been forced to pay higher film rentals than theatres operated by B&K and Warner Theatres. Gumbiner claims he was in first week of general release from period 1937 to 1947 when Jackson Park decree became effective, and after that time could not get product at fair rentals for his northwest-side indie.

Case No. 7 in antitrust sweep stakes this month was run up in Federal Court today (Tues.) by attorney Seymour Simon, who presented circuits and distribs with judgment demand of $600,000 on behalf of the indie Normal Theatre.

Complaint alleges theatre was subordinated to sixth week of general release and could not receive pix until 101 days after completion of Loop run. Period cited is 1936 to 1947. Assertation is that the Normal was forced to play behind the State, Parkway and Roseland

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Blumenthal Due In N.Y. in 2 Weeks For Fidelity-WB Signing

A. Pam Blumenthal is due back in N. Y. from the Coast in two weeks to sign papers for the 10-picture distribution deal via Warner Bros. for his Fidelity Pictures unit, which he owns jointly with former Universal veepee Joseph H. Seidelman and producer Howard Welsch. Attorney Greg Bautzer and Wall Streeter J. Arthur Warner, investment broker, are also in on Fidelity.

This is the largest "outside" distribution deal WB has ever made, since even the few sub-units previously okayed on a percentage basis were always on-the-lot productions. This applies to U. S. Pictures (Milton Sperling) and the occasional percentage-sharing productions by such stars as James Cagney (William Cagney Productions), Errol Flynn, Michael Curtiz, et al.

The Fidelity-WB deal is primarily a step to bring production costs down. Fidelity will make all its 10 pix in Technicolor, for which it has commitments off the Burbank lot. It also blueprints a probable future course for WB on general economy, even if something should happen to stall the Louie B. Lurie syndicate's $25,000,000 buyout of Warner Bros.

Bautzer and J. Arthur Warner are also interested in Motion Picture Centre, Hollywood studio, and in certain pix via Bert Friedlob and Joe Justman.

Miniature Reviews

"Mr. Imperium" (Color-Songs) (M-G). Lana Turner, Ezio Pinza in mildly entertaining romance.

"Ace in the Hole" (Par). Grim melodrama of reportorial opportunist and a cave-in victim.

"Home Town Story" (M-G). Institutional drama concerned with big business and customer profits. Fair as lowercase programmer.

"Smuggler's Gold" (Col). Okay action programmer for lower rung in dualers.

"Colorado Ambush" (Mono). Fair Johnny Mack Brown oater for lower half of duals.

"When the Redskins Rode" (Col) (Color). Early colonial Indian warfare with fair b.o. potential.

"Au Grand Balcon" (French) Hakim). Meller of early-day French aviation okay for some arty spots.

Mr. Imperium
(SONGS—COLOR)

Hollywood, May 8.

Metro release of Edwin H. Knopf production. Stars Lana Turner, Ezio Pinza; features Marjorie Main, Barry Sullivan, Sir Cedric Hardwicke, Debbie Reynolds. Directed by Don Hartman. Screenplay, Hartman and Knopf from a play by Knopf; camera (Technicolor), George J. Folsey; editors, George White, William Gulick; background musical score, Bronislau Kaper, directed by Johnny Green; songs, Harold Arlen, Dorothy Fields. Tradeshown May 2, '51. Running time, 87 MINS.

Fredda Barlo	Lana Turner
Mr. Imperium	Ezio Pinza
Mrs. Cabot	Marjorie Main
Paul Hunter	Barry Sullivan
Bernand	Sir Cedric Hardwicke
Gwen	Debbie Reynolds
Anna Pelan	Ann Codee

The natural exploitation values to be derived from teaming Lana Turner and Ezio Pinza are a good deal stronger than the vehicle chosen for the pairing. Results are very spotty, entertainment-wise, but the natural values seem enough to assure some boxoffice flash for most playdates. The Pinza starring should have curiosity merit for the more metropolitan booking in view of his "South Pacific" legit smash, and Miss Turner's marquee strength will bolster elsewhere.

As scripters and, respectively, producer and director, Edwin H. Knopf and Don Hartman have supplied the stars with a vintage plot format that deals with a romance between a king and commoner. There's little that is fresh or original in the setup, and even the up-to-date touches are scant help in trying to overcome the soap opera appearance.

The two stars respond to such material about as expected, neither adding any laurels to their list. Both the scripting and Hartman's direction have a coyness that doesn't sit well on adult characters, particularly in the first half of the film. Plot opens in Italy, finding Miss Turner, a performer with a hillbilly troupe, pursued by Pinza, king incognito. Romance is patly projected as it builds to the point where Pinza must again take up his royal duties.

There is a separation of 12 years. By now, Miss Turner is a Hollywood film star and Pinza is a king without throne. They arrange a Palm Springs weekend tryst, and just as it seems a finale clinch is in the making an uncompromising prime minister again takes the king off to his throne and national duties, but with the promise he'll be back some day.

Pinza has three songs, two of which were cleffed by Harold Arlen and Dorothy Fields. They are "Let Me Look at You" and "Andiamo," both excellently sung. Third is the standard "Solamente Una Vez" ("You Belong to My Heart"), which comes over best. Another Arlen-Fields tune is "My Love and My Mule," used by Miss Turner during her hillbilly turn.

Marjorie Main and Debbie Reynolds, as the Palm Springs landlady and her niece, provide a few light moments. Harry Sullivan has three thankless scenes as a producer in love with Miss Turner, but helps them. Sir Cedric Hardwicke is the stock prime minister.

Knopf cloaked the production in Technicolor, adding elaborateness to the dress, and George J. Folsey's lensing is excellent. Other technical contributions are first-rate.

Brog.

Ace in the Hole

Hollywood, May 7.

Paramount release of Billy Wilder production. Stars Kirk Douglas; features Jan Sterling, Bob Arthur, Porter Hall. Directed by Wilder. Written by Wilder, Lesser Samuels, Walter Newman; camera, Charles B. Lang; music score, Hugo Friedhofer; editor, Arthur Schmidt. Tradeshown April 30, '51. Running time, 111 MINS.

Charles Tatum	Kirk Douglas
Lorraine	Jan Sterling
Herbie Cook	Bob Arthur
Jacob Q. Boot	Porter Hall
Mr. Federber	Frank Cady
Leo Minosa	Richard Benedict
Sheriff	Ray Teal
McCadie	Lewis Martin
Papa Minosa	John Berkes
Mama Minosa	Frances Dominguez
Deputy Sheriff	Gene Evans
Smollett	Frank Jaquet
Dr. Hilton	Harry Harvey
Radio Announcer	Bob Bumpas
Mrs. Federber	Geraldine Hall
Nagel	Richard Gaines

The grim story of an unscrupulous reporter who wins brief fame at the expense of a cave-in victim is rather graphically unfolded in "Ace in the Hole." While the producers have realized on all the melodrama inherent in such a plot, the results barely rate classification as popular entertainment for the general film market. Undoubtedly it will do strong business in some engagements through fullscale exploitation, but indications for the overall release are not particularly good.

This is principally a Billy Wilder project, he having produced, directed and collaborated on the writing with Lesser Samuels and Walter Newman. He has used an unusually large amount of footage to put the story on film, resulting in the too-long running time of 111 minutes. Footage expanse comes from minute detailing of individual scenes and characters to strengthen the film's general melodramatic feeling.

Kirk Douglas is the reportorial opportunist. He has been exiled to a small New Mexico daily after being kicked off top eastern sheets for dishonesty, drinking and a variety of insubordination. One day he accidentally stumbles on a story that he believes can get him back in the big leagues, if he plays the yarn long enough and can keep it to himself. A dealer in Indian curios has become trapped by a cave-in in an ancient cliff dwelling. Douglas is the first to reach the victim, Richard Benedict, sees the story possibilities and makes a deal with a crooked sheriff and a contractor to delay the rescue as long as possible while he arranges exclusive coverage.

The rescue operation soon takes on national proportions and a circus aspect as the curious gather to watch. The lonely roadshow curio shop becomes a goldmine for the victim's wife, Jan Sterling. She figures to blow the desolate desert spot and her husband but is forced to stay by the reporter so he can play a suffering wife angle in his stories. As the plot unfolds she is continually on the make for him, but his interest is in the story with no distractions.

The grim climax comes when the victim, who could have been rescued in less than a day, finally succumbs after having been captive for nearly a week. Douglas, realizing his actions have resulted in murder, has a change of heart too late and pays for his crime when he dies from a stab wound inflicted by Miss Sterling during a quarrel without being able to tell the world of his hoax.

The performances are fine. Douglas enacts the heel reporter ably, giving it color to balance its unsympathetic character. Miss Sterling also is good in a role that has no softening touches, and Benedict's victim portrayal is first-rate. Bob Arthur, eager young news photog attached to Douglas; Porter Hall, smalltown publisher; Ray Teal, the crooked sheriff; Frank Jaquet, the contractor; John Berkes, the victim's father; Frank Cady, a spectator, are among the types that come to life.

Wilder's direction captures the feel of morbid expectancy that always comes out in the curious that flock to scenes of tragedy, and sharpening this effect is the photography by Charles B. Lang and the Hugo Freidhofer music score, complete with a "Leo Minosa" ballad nasaled by a hillbilly group.

Brog.

Home Town Story

Hollywood, May 4.

Metro production and release. Stars Jeffrey Lynn, Donald Crisp, Marjorie Reynolds; features Marilyn Monroe, Alan Hale, Jr. Written and directed by Arthur Pierson; camera, Lucien Andriot; editor, William Claxton; music, Louis Forbes. Tradeshown April 25, '51. Running time, 61 MINS.

Blake Washburn	Jeffrey Lynn
John MacFarland	Donald Crisp
Janice Hunt	Marjorie Reynolds
Slim Haskins	Alan Hale, Jr
Iris Martin	Marilyn Monroe
Mrs. Washburn	Barbara Brown
Katie Washburn	Melinda Plowman
[illegible] Driver	Benny McEvoy
[illegible]	Glenn Tryon
[illegible] Miles	Byron Foulger
[illegible] Cliff	Griff Barnett
[illegible]	Virginia Campbell
[illegible] Butterworth	Harry Harvey
[illegible] Johnson	Nelson Leigh
Motorcycle Officer	Speck Noblitt

This is an institutional film making a pitch to show that big business profits mean larger customer profits. Produced with General Motors coin, but with no advertising, has been acquired by Metro for general release. Entertainment values are just fair, as a programmer for lowercase bookings in the smaller situations.

Arthur Pierson wrote and directed, using a competent, professional cast of such names as Jeffrey Lynn, Donald Crisp and Marjorie Reynolds in star spots. When made last year at the Hal Roach studio, production was supervised by John K. Ford, head of GM's motion picture division.

Plot is built around Lynn, defeated after two years in his state legislature, returning to his home town to assume editorship of his uncle's newspaper. Lynn has a hard time reconciling himself to the election defeat, believing the town's big business interests aided his ousting, so starts a newspaper campaign against huge industry profits.

Pigheaded attitude is maintained until his little sister is buried in a cave-in and the town's leading industrialist comes to the rescue, flying the little girl in his own plane to the state capital's hospital for a train operation. Her life is saved and Lynn sees that there is merit in the pitch made by Crisp, the industrialist, that industry could not make big profits unless its customers made an even larger profit from the goods they purchase.

Lynn suffers from the stuffed-shirt, chip-on-the-shoulder character given him in the Pierson screenplay. As his fiancee, Miss Reynolds' role has more warmth. Crisp is fine as the industrialist. Alan Hale, Jr., a reporter working for Lynn, scores the best among the featured players. Marilyn Monroe, Barbara Brown and Griff Barnett are up to script demands.

Pierson's direction punches too hard at the message most of the time, but his handling of the cave-in sequence is very good dramatically. Technical assists such as Louis Forbes' music score, the lensing by Lucien Andriot and other credits are excellent.

Brog.

Smuggler's Gold

Hollywood, May 4.

Columbia release of Milton Feldman production. Features Cameron Mitchell, Amanda Blake, Carl Benton Reid, Peter Thompson, Bill Phillips, William Forrest. Directed by William Berke. Screenplay, Daniel Ullman; story, Al Martin; camera, Allen Siegler; editor, Al Clark. Previewed May 3, '51. Running time, 64 MINS.

Mike Stean	Cameron Mitchell
Susan Clarke	Amanda Blake
"Pop" Hodges	Carl Benton Reid
Frank Warren	Peter Thompson
Chet Blake	Bill Phillips
Arthur Rayburn	William Forrest
Hank Peters	Robert Williams
George Brewster	Harlan Warde
Walt	Al Hill
Ensign Davis	Paul Campbell

This is an acceptable action programmer for regular-run dual situations.

Meller motives in the story find a presumably respectable operator of a fishing boat and sports equipment store actually engaged in smuggling unreported gold out of this country for a mine-owner. Neither his niece, Amanda Blake, nor her fiance, Cameron Mitchell, are on to the skullduggery until the skipper, Carl Benton Reid, forces Mitchell to help recover some gold, tossed overboard on threat of involving him in the killing of a seaman. Mitchell tips his girlfriend and she tips the Coast Guard, which arrives in time to prevent the diver's murder after he has raised the missing gold.

William Berke's direction makes it play off nicely for intended entertainment aims and the performances avoid heavy theatrics. Mitchell and Miss Blake are likeable, while Reid is an excellent heavy. Peter Thompson, Coast Guarder; Bill Phillips, William Forrest and the others are up to demands of their parts.

The Daniel Ullman screenplay, from a story by Al Martin, has the necessary ingredients for action drama, and the production supervision of Milton Feldman presents them properly. Photography by Allen Siegler is good, as are other technical functions.

Brog.

Colorado Ambush

Monogram release of Vincent M. Fennelly production. Stars Johnny Mack Brown; features Myron Healy, Lois Hall, Tommy Farrell. Directed by Lewis Collins; screenplay, Myron Healy; camera, Gilbert Warrenton; editor, Fred Maguire. At New York Theatre, N. Y., dual, May 1, '51. Running time, 52 MINS.

Johnny	Johnny Mack Brown
Chet Murdock	Myron Healey
Janet Williams	Lois Hall
Terry Williams	Tommy Farrell
[illegible] Star	Christine McIntyre
Gus	Lee Roberts
B. Williams	Marshall Bradford
Sheriff Ed Lowery	Lyle Talbot

"Colorado Ambush" is a fair entry in Monogram's Johnny Mack Brown series. Film offers standard yarn sprinkled with enough battles, guns and fists to satisfy demands of its intended market.

The 52 minutes pass quickly as ranger Johnny Mack Brown uncovers the mysterious deaths of three Wells Fargo payroll messengers. Traveling incognito, Brown arrives in Boonesville, home base for the payroll messengers, to track down the outlaws. His fists and guns are [illegible] the routine barroom and sagebrush tangles. In each event Brown outpoints the heavy although he stops a slug in the last sequence before stopping the outlaw.

While the Myron Healy screenplay holds little suspense, since tip-off comes early in the yarn, action is paced like an outlaw's getaway. Suspicion points to the Boonesville Wells Fargo agent because he is the only one who knows when the messengers are going to carry the payroll. However, Brown discovers that the agent's son has been taken in by a larcenous blond, who runs the local hotel, and proves him to be the "inside-man" who has been giving the outlaws the necessary information. It is only when his father is murdered that the youngster confesses his mistake. Windup is a five-way gun battle between Brown, the local sheriff, and the kid against the blonde and the outlaw. The latter three are killed in the exchange of bullets.

Brown handles his guns, fists and lines stoically and the rest of the cast is convincing in lesser assignments.

Direction is average, while photography and lensing are adequate.

When the Redskins Rode
(COLOR)

Columbia release of Sam Katzman production. Stars Jon Hall; features Mary Castle, James Seay, John Ridgely, Sherry Moreland, Pedro de Cordoba, John Dehner, Lewis L. Russell, William Bakewell. Directed by Lew Landers. Screenplay, Robert E. Kent; camera (Supercinecolor), Lester White; editor, Richard Fantl; musical director, Mischa Bakaleinikoff. Tradeshown N. Y., May 4, '51. Running time, 78 MINS.

Prince Hannoc	Jon Hall
Elizabeth Leeds	Mary Castle
George Washington	James Seay
Christopher Gist	John Ridgely
Morna	Sherry Moreland
Chief Shingiss	Pedro de Cordoba
John Delmont	John Dehner
Governor Dinwiddie	Lewis L. Russell
Appleby	William Bakewell
St. Pierre	Gregory Gay
Zaueau	Rusty Wescoatt
Davey	Milton B. Kibbee
Duprez	Rick Vallin

"When the Redskins Rode" will scalp fair grosses in secondary situations which command a heavy juvenile trade. Weak story of Indian warfare in early colonial times will appear to moppets but adults are more apt to be amused than entertained by the proceedings.

Cast offers little possibilities for marquee display save perhaps Jon Hall, who is starred. However, a good selling point will be found in the new Supercinecolor in which the film is lensed. Three color process is a vast improvement over the old Cinecolor, which employed only two hues. Tints in interior scenes are accurately reproduced for the most part. But some outdoor shots, notably of evergreens against the sky, have a washed-out purple effect.

Scripter Robert E. Kent apparently thumbed through his history book of the French and Indian Wars as source material for the screenplay. Time is 1753 and the locale is Williamsburg, Va., where the English are hard-pressed to keep both the French and a flock of Indian tribes in check.

Evident key to frontier tranquillity for the English lies in securing an alliance with Pedro de Cordoba's Delawares. Deal has its ups and downs principally due to the machinations of French spy Mary Castle, who makes a play for de Cordoba's son, Jon Hall. Latter eventually finds out what the score is after his father-chief is killed.

Action devotees are dished up a generous helping of skirmishes in which war-painted braves take on the militiamen. Flintlocks flash and arrows twang in the best Hollywood tradition. Performances are none too convincing. Hall is so-so as an injun brave, and Mary Castle's pulchritude surpasses her thesping ability. De Cordoba tops the long supporting cast.

For what appears to be a modest budgeter, producer Sam Katzman draped the picture with good physical values. Lew Landers' direction tends to lag where the story attempts to establish intrigue. However, his touch is speedier in the action sequences. Lester White does a neat job of lensing.

Gilb.

Au Grand Terrace
(The Grand Terrace)
(FRENCH)

Raphael and Gaston Hakim release of R. Bordorio production. Stars Pierre Fresnay, Georges Marchal. Directed by Henri Decoin. Screenplay, Joseph Kessel; music, Joan Kosma. At Cinema 46, N. Y., May 4, '51. Running time, 97 MINS.

Carbot	Pierre Fresnay
Fabien	Georges Marchal
Maryse	Jeannine Crispin
Mme. Adeline	Germaine Michel
Mme. Francois	Suzanne Dehelly
Didier	Clement Thierry
Vuillemin	Robert Arnoux
Darbois	Abel Jacquin

(In French; English Titles)

Routine, tragic story is vastly helped by presence of Pierre Fresnay and Georges Marchal. It's an excellent idea though far from original about the struggle of early-day aviation devotees to make flying the mail and passengers commercially practical. Pic becomes bogged down in a morass of somber movement and episodes. Film is glaringly deficient in comic relief or femme interest. Okay for some arty theatres but way below French prewar standards.

Joseph Kessel's story sets out to depict the struggle of a World War I aviator to establish a French commercial airline. The profit to be obtained from flying the mail is constantly thrust forward as the main goal, the pic continually harping on the theme that the mail "must get through." American pix handled such a theme years ago, but a lot more dramatically.

Plot would have one believe that Fresnay, as the airplane company boss, was such a cold-blooded executive that he almost hypnotized his pilots into going out in any kind of weather to prove that his planes could get through. This idea produces a string of deaths to his pilots, who die in the storms.

Jeannine Crispin is wasted in a minor role. Marchal screens ruggedly and effectively. Fresnay is far from his best.

Wear.

Balarrasa
(Scapegrace)
(SPANISH)

Barcelona, May 1.

Cifesa release of Alpe production. Stars Fernando Fernan Gomez, Maria Salgado; features Dina Sten, Luis Prendes, Eduardo Fajardo, Jesus Tordesillas, Maruchi Fresno. Directed by Antoni Nieves Conde. Screenplay, Vicente Escriva; camera, Manuel Berenguer; music, Maestro Lnoz. At Alexandra, Barcelona. Running time, 100 MINS.

This Spanish-made entry, apparently aimed at Catholic audience, should have limited b.o. draw in U. S. market. Since the yarn unfolds tale of a Spanish Civil War veteran's attempts to be ordained into the priesthood, pic has strong

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'Fabiola' Revised for U. S.

"Fabiola," Franco-Italian spectacle film about the Romans' massacre of Christians shortly after the death of Christ, has been togged out in new clothes for its release in the U. S. Original running time of 150 minutes has been trimmed to 96 and, in addition, the picture has been dubbed entirely into English via an adaptation by playwright Marc Connelly and Fred Pressburger. In the dubbing and editing job, Jules Levey, who bought domestic rights and is releasing through United Artists, has virtually had the film rewritten. Unfortunately, however, he hasn't done enough to give it much of a chance in the domestic market.

VARIETY's original review, from Paris, pointed up the rambling script and the difficulty of following the various stories presented. Revised form has tied it down to one story but the dubbing and editing were so inexpertly handled that it's still difficult to follow the plot. Film is noteworthy for its lush spectacle, particularly the impressive sequences spotlighting the massacres in an arena before thousands of screaming extras. With Michele Morgan the only cast name of any value to run-of-the-mine American exhibs, most of them will be forced to sell the picture on its exploitation values entirely.

While the new dialog by Connelly and Pressburger is oke, the dubbers didn't fare too well in their selection of voices for the foreign actors. Too many of them sound the same. In addition, those who supplied the voices must have been standing still before their mikes, since there is no shading audible in the soundtrack. As a result, while one character may walk away from the cameras, his voice continues to come through as though he were standing still. Editing job is no better. Numerous cuts have the cameras jumping about to all sides of the action. With two or three of the actors resembling each other, a scorecard is almost necessary to determine who's who.

Film, directed by Alessandro Blasetti, is based on the novel, "Fabiola," by Nicholas Cardinal Wiseman. Sparking the cast, in addition to Miss Morgan, are Henri Vidal and Michael Simon.

Stal.

THESP LOANOUTS AS B.O. AID

Guilds Seeking Cut of TV Profits Key to Pic Producers' Nix of Video

Fear that all Hollywood guilds and unions will seek to cut in for a share of the profits is the chief factor deterring both indie producers and the major studios from opening up their product backlogs to television, according to a survey of homeoffice execs conducted this week by VARIETY. Company spokesmen, as a result, view the recent deal between indie producer Robert L. Lippert and American Federation of Musicians prez James C. Petrillo as intensifying the obstacles blocking sale of their films to TV.

Petrillo cleared the way for such video film trafficking by okaying Lippert's sales, so long as he restored all pix and turned over 5% of the profits to the Musicians' Fund. While such unions as the Screen Actors Guild or Screen Writers Guild obviously won't insist that features be redubbed or rewritten before they can be leased to TV, producers are virtually certain that they'll demand a share of the profits, basing their demands on the precedent established by Lippert with the AFM.

Rumblings of such demands, in fact, have been heard many times in the past. Authors League of America, parent union of the SWG, is currently studying the best method to cut SWG members in for a percentage of the loot when films on which they worked are sold to TV. SAG has also discussed the situation, but reportedly feels that the matter cannot be settled unless some actor takes his demands to court for a test case. Actor Stuart Erwin, now featured in a series of vidpix, noted recently that he has seen some of his old pix several times on his home TV receiver and complained vociferously that he gets not a cent out of the repeat showings.

Major companies, meanwhile, point also to the dangers of antagonizing their exhibitor customers and of flooding the video market as further reasons for their reluctance to sell their backlog product to TV. While feature film oldies rate as much as $3,000 per single screening in some of the more mature TV areas, the majors predict that if all companies simultaneously attempted to sell their features to TV, the price would be depressed tremendously.

Kids on TV Vs. Pix

"N. Y. Times Youth Forum" tackled the question "Is the Influence of the Movies Still Great?" on WQXR, N. Y., Saturday (5). Forum, comprised of N. Y. junior high school students and Bosley Crowther, N. Y. Times film critic, concluded that pix still held great educational and entertainment impact for viewers.

Panelists agreed that video competition would improve quality of Hollywood productions and added that TV had not yet cut into their pic going habit.

Defer NLRB Vote On Actor Control For One Month

Voting in the National Labor Relations Board election on representation for film actors, including the much-disputed question of jurisdiction for vidpic thespers, has been put off for a month, with the ballots now slated to be sent out by the first week of June. Reason for the delay is that some of the companies involved were not able to draw up the list of eligibles (those who worked for them at least two or three days in the previous nine months) by the April 26 deadline. Results will probably be announced in July.

Buck Harris, Screen Actors Guild public relations director, who was in Gotham last week to check on the union's local activities, flew back to the Coast on Sunday (6). Harris said that the NLRB's recent decision on the SAG-Television Authority dispute constitutes a "tremendous victory for SAG" in that it will not only give SAG representation for many tele performers on the Coast but also in the east.

NLRB ruled that there be separate voting units for studios in the Assn. of Motion Picture Producers, Independent Motion Picture Producers Assn. and Society of Independent Motion Picture Producers. There will also be separate voting units for six unaffiliated companies, Apex, Bing Crosby Enterprises, Jerry Fairbanks, Cisco Kid Pictures, Flying A and Hal Roach, all outfits which make tele pix but

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Theatres Reap Some Benefit from New NPA Building Order

Washington, May 8.

Theatreowners and theatre equipment people will reap some benefit from the generally strict new construction order issued over the weekend by the National Production Authority. The amendment permits theatremen to spend up to $2,000 on installation of "personal property" items. This is in addition to the $5,000 ceiling for new construction without special permission.

Following are listed as "personal property" by NPA:—fabrics, paneling, curtain drapes; changeable letters and support frames for marquees, display frames, both recessed and flush mounted; the following for drive-in theatres—athletic and playground equipment, benches and picnic equipment, admission control equipment, directional signs, in-car loud speakers, loud speaker junction boxes, in-car heaters, — portable screen tower, outdoor walk-in pagoda seats, emergency power plants, carpets, rubber mats, and linoleum, directional lights, black lighting, germicidal lighting, portable lamps, stage lighting, spot and flood lights for projection rooms; vacuum cleaners and light stands.

Also projection and sound equipment, stage rigging and curtain controls, ticket sale and admission control, and such miscellaneous items as restroom furniture, candy

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Par's OK On Legit 'Casey' Ends Lawsuit

Los Angeles, May 8.

Suit for $455,000 against Paramount by Richard Flourney, Sammy Cahn and Vernon Duke was settled out of court, with the studio permitting the trio to produce a Broadway musical based on the story of Casey Jones.

Under the agreement, Paramount will have the first chance to buy film rights to the legiter, and will receive one-third of the purchase price paid by any other film producer.

Asks $2,500,000 From Par for 'Music' Title

Los Angeles, May 8.

Damage suit for $2,500,000 was filed here against Paramount by Walter Gering, who declares the studio swiped the title, "Mr. Music," from his radio show, originated three years ago.

Plaintiff demanded an accounting of profits and a court order restraining Paramount from further use of the title.

STUDIOS' RECORD TRADING OF STARS

By WHITNEY WILLIAMS

Hollywood, May 8.

Upsurge in number of contract-player loanouts to other studios for star appearances apparently shows a growing tendency on the part of major companies to cooperate in building up attractions for a sagging boxoffice, as well as to take them off the financial hook in meeting committed high salaries.

Although the action isn't officially proclaimed as a desire to help each other in giving pictures greater star value for resultant higher grosses, there seems to be an understanding existant to this effect. More star-studded pictures make for greater popular interest, better public turnout and stronger returns, and thus the whole film industry is benefited.

There has always been certain trading of star names among the majors, but seldom has it reached the current proportions. No less than 16 contract stars now are working on other lots and several others recently trekked back to their home studios after winding up top roles. These stellarites do not include lesser names who also are on loanout.

Loanouts reach in every direction, sometimes in payment for borrowed players, usually on straight deals for acquisition of a certain actor's name. Broderick Crawford is the latest deal made, for him to swing over to Metro from Columbia for star role with Clark Gable and Ava Gardner in "Lone Star."

Giant Crazy Quilt

Metro currently has two of its players at Paramount; Paramount a pair at Warners; Warners one at RKO. Twentieth-Fox also has one at RKO, one each at Metro, Warners, Douglas Fairbanks Productions and two at Universal-International. UI has one at RKO, where Samuel Goldwyn also has one and another just finished with a picture there. Hal Wallis also loaned one player to this studio and a second to Republic. Scheme resembles a

(Continued on page 15)

UCLA TO HEAR FORUMS ON HOW PIX ARE MADE

Hollywood, May 8.

Three forums on "How Hollywood Pictures Are Produced" will be presented by the Screen Producers Guild at UCLA on successive Thursdays, starting May 10. Program, aimed at stimulating appreciation of skills and techniques of film biz, was arranged with Kenneth MacGowan, head of University's Theatre Arts Department.

Arthur Hornblow and Jerry Wald will appear at the opening session, discussing "The Producer's View of Filmmaking." Then Charles Brackett, Anthony Veiller and William Wright on "Putting the Picture On Paper," detailing preparatory phases of screen work covering story, screenplay, budget, plans, schedules, all other pre-shooting factors. At final session Bryan Foy, Robert Sisk and Sam Zimbalist will discuss "Putting the Picture On Film," which carries through production and editing phases until prints are shipped. Screen Producers Guild prexy William Perlberg will introduce the series, with MacGowan functioning as meeting chairman. Norman Dyhrenfurth, head of UCLA film division, will serve as moderator.

Goldwyn, Disney Set 1 Rep For Both in Germany

Samuel Goldwyn Productions and Walt Disney Productions have set a joint operation in Germany. Two companies will be repped in that country by Leo Horster, who heretofore acted only for Goldwyn.

Similarly, Goldwyn and Disney have the same sales reps in the Far East and South America.

Pic Studios Slowly Easing TV Ban To Help Exploitation of New Product

Hollywood Red Hearings May Wind Up on Coast

Washington, May 8.

House Un-American Activities Committee, which resumes its Hollywood Red hearings here Monday (14), is considering winding up its probe in Los Angeles late this month or early in June.

A three-man subcommittee will conduct the inquiry in event it's decided to question some minor witnesses on the Coast. Two members of the committee are from Los Angeles County, Donald Jackson (R) and Clyde Doyle (D).

Indies, SWG In Accord on TV; Both Win Points

Hollywood, May 8.

Agreement establishing a formula for determining added compensation to film writers when pictures are routed in television was reached between the Screen Writers Guild and the Independent Motion Picture Producers Assn. Both sides obtained their major points on the issue—the Guild received acknowledgement of the producers that writers are to get added compensation on television revenue, while the producers were able to forestall setting of specific percentage of video income until such time as an industry-wide formula is established.

All other provisions of the SWG contract with the majors, which became effective Feb. 26, 1951, were accepted by the indie producers. Pact includes the separation-of-rights clause, also increased minimums for writers both on weekly and per-picture basis.

Aside from the added writer payment for television useage, the key point in the agreement was that such fees would go to writers on all films released by the indies to television after April 29, 1951; the writers to receive payment in accordance with the pattern to be established by the industry. Thus the scripter will cut in on all pictures going to video, regardless of when made.

The pattern will be deemed to be established when:

The indies or any individual member of IMPPA shall have an agreement relating to TV compensation with either the Screen Actors Guild or the Screen Directors Guild; or when the three talent Guilds enter into an agreement with the majors relating to television compensation.

If, however, the SWG cannot accept the pattern set up with the

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100 N.Y. Theatres in Drive For Defense Volunteers

Designed as a pilot campaign to run at least a week, 100 theatres in the N. Y. area will get underway tomorrow (Thurs.) with a drive for the enrollment of civil defense volunteers. Lobby space will be given the Office of Civil Defense in the cooperative effort for enlistments. Theatres also will run a special trailer and use lobby posters in the pitch for more defense enrollees.

Campaign will be kicked off with a Times Square ceremony tomorrow morning at which Mayor Vincent Impellitteri will preside. Exhib speakers will include Ed Rugoff, president of the Metropolitan Motion Picture Theatres Assn.; Harry Brandt, head of Independent Theatre Owners Assn., and circuit topper George Skouras.

If the initial week's run proves effective, campaign will be extended and other theatres will join in the participation.

Hollywood, May 8.

Realizing a new medium for the selling of films, Hollywood studios are gradually easing up on the restrictions against television appearances by their contractees. Granted, it's a slow process, but the movement is on and growing weekly. Forerunner was the TV trailer, at first frowned upon and now "just part of the exploitation program" for a good 40% of the pix produced. Industry insiders see the day not too far off when teevee stints from the pactees (players included) will be just as common — providing, of course, they are for the benefit of the governing studio and/or a certain film from that studio.

While several companies (Metro, Warners and Columbia) still remain firm on their ban—excepting in such isolated cases as Red Skelton and Bob Hope—against TV appearances by any person under contract, a checkup on the smaller and independent companies reveals a right-about-face attitude. Publicity departments of Lippert Productions and Monogram, for instance, are out setting up TV appearances for their contractees as naturally as they would radio and personal appearance spots. Hal Wallis has been known to do likewise, as has Samuel Goldwyn, who reasons he's as glad to get his stars to tubthump a film of his on television as he is to get 'em on the radio or set up for a press interview. Such an attitude governed last year's several-weeks p.a. tour for Farley Granger and Joan Evans in connection with producer's "Edge of Doom."

UI Leads Way

First of the larger companies to take the step in allowing its contract thesps to bridge the gap to TV in certain instances is UI. Studio some months ago sent both Donald O'Connor and Joyce Holden to N. Y. for a guest shot on a Jimmy Durante TV-er. At same time, however, studio made sure the then upcoming Durante-O'Connor-Holden film, "The Milkman," was heavily plugged. Finding success here, studio subsequently sent contractees Alex Nicol and Susan Cabot back for TV appearances in Chicago to tubthump "Tomahawk," in which they appeared, and later arranged for like stints for Jesse White and, to stretch a point, Bonzo the chimp for "Bedtime For Bonzo."

Twentieth-Fox, Republic, Para-

(Continued on page 13)

Mpls. Houses Mull Nix Of Earlier Availability To Cut Prices for Biz

Minneapolis, May 8.

With business far off the beam, many neighborhood and suburban theatres here are toying with the idea of dropping the earlier availabilities that they clamored for and received following the consent degree and returning to their former later clearances to permit a reduction in their admission scales and to effect lower film rentals.

The subsequent-run exhibitors, desperate because of TV's inroads, figure that perhaps they can lure more people away from their sets with lower admissions. At least, it's being argued, such a step is worth a try.

Recently one of the city's foremost suburban theatres, the Park, a Harold Field-Harold Kaplan operation, demanded 28-day availability, the earliest to be had, in place of their present 35-day, and when it wasn't forthcoming a law suit was threatened. Now, however, the Park has indicated it likely will return to its old 45-day slot so that it can drop its admission from 55c to 44c and eliminate competitive bidding for pictures. Several other independent neighborhood theatres are known to have a similar step under consideration.

New Films Fail to Help L.A. Much; 'Kettles' Fair at $18,000, 'Sun' Dim $27,000; 'Thing' Sockeroo 27G, 2d

Los Angeles, May 8.

Local first-runs still are being led by "The Thing" although in its second frame for two situations, and pic may equal or come close to any of current new bills with rousing $27,000 expected. "Follow the Sun" looms dull $27,000 in five theatres while "Second Woman" looks slim $18,000 in three houses. "Kettles Back on Farm" is heading for fair $18,000 or near in five spots. "Santa Fe" is rated medium $15,000 for two cites. "Kon-Tiki" is nice $5,000 in second week at Canon Theatre. "Communist for FBI" was off to $21,000 in second round, three houses, while "Bullfighter and Lady" will be $12,000 in two locations, also second week.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2,048; 1,719; 1,248; 2,298; 70-$1.10) —"Follow Sun" (20th) and "When I Grow Up" (UA). Dull $27,000. Last week, "14 Hours" (20th) and "Outlaw Brother" (EL), $24,800.

Hollywood, Downtown, Wiltern (WB) (2,756; 1,757; 2,344; 70-$1.10) —"Communist For FBI" (WB) (2d wk). Fairish $21,000. Last week, $31,200.

Loew's State, Egyptian (UA) (2,404; 1,538; 70-$1.10)—"Second Woman" (UA) and "Ghost Chasers" (Mono). Slim $16,000. Last week, "Soldiers Three" (M-G) and "Painted Hills" (M-G) (2d wk-5 days), $9,800.

Hillstreet, Pantages (RKO) (2,890; 2,812; 60-$1)—"Thing" (RKO) and "Footlight Varieties" (RKO) (2d wk). Sturdy $27,000. Last week, smash $33,500.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,451; 60-$1) — "Bullfighter and Lady" (Rep) and "Last Planet Airmen" (Rep) (L. A. only) (2d wk). Light $12,000. Last week, $19,500.

Orpheum, Hawaii (Metropolitan) (2,210; 1,106; 70-$1.10) — "Santa Fe" (Col) and "Fury of Congo" (Col). Medium $15,000. Last week, "Great Manhunt" (Col) and "Killer Stalked N. Y." (Col), $13,300.

United Artists, Rita, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; 885; 880; 1,145; 70-$1.10) — "Kettles Back on Farm" (U) and "Gunplay" (RKO). Fair $18,000 or near. Last week, "Up Front" (U) and "Sun Sets at Dawn" (EL) (2d wk-5 days), $12,100.

Four Star (UA) (900; 70-90)— "Second Woman" (UA) and "Ghost Chasers" (Mono). Dull $2,000. Last week, "Woman" (Indie) (2d wk-5 days) and "Walls Malapaga" (Indie) (3d wk-5 days), $1,000.

Fine Arts (FWC) (677; $1.20-$2.40)—"Cyrano" (UA) (25th wk). Into 25th round today (Tues.) after good $3,500 last week.

Beverly Canon (ABC) (520; $1)— "Kon-Tiki" (RKO) (2d wk). Neat $5,000. Last week, $7,000.

'A.&C.' Paces Prov. At Big $15,000; 'Past' Fat 12G, Bob Hope Mild 9G

Providence, May 8.

The Majestic is riding high this week with "Abbott-Costello Meet Invisible Man" to top rating. RKO Albee is next on the list with "My Forbidden Past." Loew's State held "Father's Little Dividend" over for second stanza.

Estimates for This Week

Albee (RKO) (2,200; 44-65)— "Forbidden Past" (RKO) and "Hue and Cry" (H). Fancy $12,000. Last week, "The Thing" (RKO) and "Footlight Varieties" (RKO) (2d wk), fair $6,000.

Majestic (Fay) (2,200; 44-65)— "A.&C. Meet Invisible Man" (U) and "Spoilers of Plains" (Rep). Big $15,000. Last week, "Only Valiant" (WB) and "Roaring City" (Lip), so-so $6,000.

Metropolitan (Snider) (3,100; 44-65)—"Circle of Danger" (EL) and "Ghost Chasers" (Mono). Drab $5,000 or less. Last week, "Quebec" (Par) and "Mr. Ace" (Indie) (reissue), $5,500.

State (Loew) (3,200; 44-65)— "Father's Little Dividend" (M-G) (2d wk). Fair $8,500. Last week, sturdy $16,000.

Strand (Silverman) (2,200; 44-65)—"Lemon Drop Kid" (Par) (2d wk). Started Sunday (6). First sesh was so-so $9,000 for Bob Hope comedy.

Broadway Grosses

Estimated Total Gross
This Week $461,900
(Based on 20 theatres)
Last Year $432,000
(Based on 19 theatres.)

'Rawhide' Bangup $19,000, St. Louis

St. Louis, May 8.

Fox pulled "Navy Bound" and put in "Rawhide" with "Bullfighter and Lady," with highly satisfying results. This combo is soaring to best figure the house has had in many weeks. "Kettles Back on Farm" shapes nice at Ambassador while second week of "Great Caruso" looks nice at Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) —"Kettles Back on Farm" (U) and "Get It Wholesale" (20th). Nice $11,000. Last week, "Forbidden Past" (RKO) and "13th Letter" (20th), $8,600.

Fox (F&M) (5,000; 60-75)—"Rawhide" (20th) and "Bullfighter and Lady" (Rep (2d wk). Big $19,000. Last week, "Bullfighter" (Rep) and "Navy Bound" (Mono), $10,000.

Loew's (Loew) (3,172; 50-75)— "Great Caruso" (M-G) (2d wk). Nice $13,500 after smash $18,000 initial session.

Missouri (F&M) (3,500; 60-75)— "Follow Sun" (20th) and "Katie Did It" (U). Okay $11,000. Last week, "Get It Wholesale" (20th) and "Double Crossbones" (U), $10,000.

Pageant (St. L. Amus. Co) (1,000; 50-60)—"Long Dark Hall" (EL). Fair $5,500. Last week, "Of Men and Music" (20th), $5,000.

Shubert (Ind) (1,500; 60)—"Last Volcano" (Mono) and "Hidden City" (Mono). Modest $4,000. Last week, "Wicked City" (UA) and "Experiment Alcatraz" (RKO), $3,500.

HEAT WILTS TORONTO; 'WHOLESALE' BIG 17G

Toronto, May 8.

Despite heat wave here, biz is generally satisfactory, with "Get It Wholesale" pacing the town at two houses in newcomer bracket. Other good business is being snared by holdovers, notably "Samson and Delilah" for first time at regular prices. "Father's Little Dividend" shapes solid, also in second round.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarboro, State (Taylor) (1,050; 955; 470; 898; 894; 35-60)—"Cause for Alarm" (M-G) and "Pride of Maryland" (Rep). Light $12,000. Last week, "Double Crossbones" (U) and "Flame Stamboul" (Col), $14,500.

Eglinton, Victoria (FP) (1,180; 1,140; 60-80)—"Man's Castle" (Col) and "Golden Boy" (Col) (reissues).

(Continued on page 20)

'Sun' Sluggish $12,000, K.C.; 'Danger' Nice 10G

Kansas City, May 8.

Biz is on the lighter side all around town, continuing trend of recent weeks. "Follow the Sun" is fairly bright but not more than average in three spots. Paramount is heading for a nice week with "Appointment With Danger," Midland is slight with "Valentino."

Estimates for This Week

Esquire (Fox Midwest) (820; 45-65)—"Mad Loves Dr. Goebbels" (Indie) and "Atrocities Gestapo" (Indie) split with "Forever Amber" (20th) (reissue). Fair $2,500. Last week, "Frustration" (Indie) and "Tragic Hunt" (Indie), $2,200.

Kimo (Dickinson) (550; 60-85)— "Trio" (Par). Moderate $2,000 or near. Holds. Last week, "Macbeth" (Rep) (2d wk), slow $1,000 in 5 days.

Midland (Loew's) (3,500; 50-69) —"Valentino" (Col) and "Counterspy Scotland Yard" (Col). Slow $9,000. Last week, "Santa Fe" (Col) and "True Story" (Col), okay $11,000.

Missouri (RKO) (2,650; 50-75)— "Gambling House" (RKO) and "Tarzan's Peril" (RKO). Fair $7,500. Last week, "Flying Missile" (Col) and "Yank in Korea" (Col), $7,000.

Paramount (Tri-States) (1,900; 50-69)—"Appointment with Danger" (Par). Nice $10,000. Last week, "Samson and Delilah" (Par), at pop prices, pleasant $11,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75) —"Follow Sun" (20th). Started moderately with $12,000 likely. Last week, "Get It Wholesale" (20th), $14,000.

'In Navy' Smooth $12,000 in Cleve.

Cleveland, May 8.

Main Stem biz is far from bullish currently but keeping on okay level in the case of Allen's "Follow the Sun" and "In Navy Now" also moving nicely at Palace. "Mating Season" at State is slow. First pop-priced date of "Samson and Delilah" at Stillman is smart.

Estimates for This Week

Allen (Warner) (3,000; 55-80) — "Follow the Sun" (20th). Good $13,500. Last week, "Santa Fe" (Col), oke $9,000.

Esquire (Community) (704; 55-80)—"Get It Wholesale" (20th) (2d wk). Fine $4,500 after $5,500 last stanza.

Hipp (Warners) (3,700; 55-80) — "Brave Bulls" (Col). Not so good $12,000. Last week, "Only Valiant" (WB), $14,000.

Lower Mall (Community) (585; 55-69)—"Seven Days to Noon" (Indie). Looks like sleeper at fast $6,000. Last week, "Blue Angel" (Indie), $2,800.

Palace (RKO) (3,300; 55-80) — "In Navy Now" (20th). Pleasing $12,000 or near. Last week, "Forbidden Past" (RKO), $13,000.

State (Loew's) (3,450; 55-80) — "Mating Season" (Par). Slow $10,000. Last week, "Inside Straight" (M-G) plus Ink Spots topping stageshow, fine $19,000.

Stillman (Loew's) (2,700; 55-80) —"Samson and Delilah" (Par). Smart $9,000, sighted for first pop-price date here. Last week, "Father's Little Dividend" (M-G) (m.o.), $7,000 for third downtown lap.

Cincy Still Okay; 'Kettles' Bright $9,500, 'Caruso' Powerful 11G, H.O.

Cincinnati, May 8.

Moderate tempo of new bills is getting a lift from solid second stanza of "Great Caruso" at Albee and holding overall downtown trade to a favorable level. Record early-May temperatures were no help to biz in first half. "Kettles Back On Farm" is top newcomer, solid at Keith's. "Santa Fe" looks mild at Palace.

Estimates for This Week

Albee (RKO) (3,100; 55-75)— "Great Caruso" (M-G) (2d wk). Solid $11,000 in wake of smash $18,000 preem for town's top grosser in some time.

Capitol (Mid-States) (2,000; 55-75)—"Joan of Arc" (RKO) Nice $6,500. Last week, "Oliver Twist" (EL), $7,300.

Grand (RKO) (1,400; 55-75)— "Up In Arms" (RKO) and "They Got Me Covered" (RKO) (reissues). Pleasing $8,000. Last week, "Father's Little Dividend" (M-G) (3d wk), okay $6,000.

Keith's (Mid-States) (1,542; 55-75)—"Kettles Back On Farm" (U). Solid $9,500. Last week, "Air Cadet" (U), $6,000.

Lyric (RKO) (1,500; 55-75)— "Johnny One-Eye" (UA) and "Great Plane Robbery" (UA), split with "Girls of Road" (Col) and "Girls Under 21" (Col) (reissues). Tepid $4,000. Last week, "Deported" (U) and "Admiral Was Lady" (UA), split with "Salerno Beachhead" (Indie) and "Fighting Sullivans" (Indie) (reissues), $4,500.

Palace (RKO) (2,000; 55-75)— "Santa Fe" (Col). Mild $8,000. Last week, "Communist for FBI" (WB), $7,500.

Key City Grosses

Estimated Total Gross
This Week $2,211,000
(Based on 24 cities, 208 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,383,000
(Based on 25 cities, and 220 theatres)

'Caruso' Terrif $35,000, Frisco

San Francisco, May 8.

Equalling record gross chalked up by "King Solomon's Mines," first week of "Great Caruso" is soaring to terrific $35,000 at Warfield here this week. Lou Walters Latin Quarter revue onstage is boosting "Try and Get Me" to big week at Golden Gate. Despite smart promotion, "Fighting Coast Guard" is feeling this fierce competition and will be only fair at the Fox. "Last Outpost" shapes good at Paramount.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Try and Get Me" (UA), plus Lou Walters' Latin Quarter Revue. Hefty $35,000. Last week, "The Thing" (RKO) and "Masked Raiders" (RKO) (2d wk), nice $13,000.

Fox (FWC) (4,651; 60-95) — "Fighting Coast Guard" (Rep). Coast preem with opening day personals by Brian Donlevy, Ella Raines and Forrest Tucker. Fair $12,000 or near. Last week, "Only Valiant" (20th) and "Gypsy Fury" (Mono), $18,500.

Warfield (Loew's) (2,656; 60-80) —"Great Caruso" (M-G). Terrific $35,000. Last week, "Father's Little Dividend" (M-G) (3d wk), $8,500.

Paramount (Par) (2,646; 60-85)— "Last Outpost" (Par) and "Mark of the Dragon" (Lip). Good $15,000. Last week, "Star Spangled Rhythm" (Par) and "Miracle Morgan's Creek" (Par) (reissues), $10,000.

St. Francis (Par) (1,400; 60-85)— "Manon" (Indie) (3d wk). Down to $3,500 in 3 days. Last week, big $7,500.

Orpheum (No. Coast) (2,478; 55-85) — "Brave Bulls" (Col) and "Revenue Agent" (Col) (2d wk). Off to slim $8,500. Last week, $16,000.

United Artists (No. Coast) (1,207; 55-85) — "Born Yesterday" (Col) (17th wk). About $7,000. Last week, ditto.

Stagedoor (A-R) (370; 85-$1) — "Cyrano" (UA) (16th wk). Down to $3,500. Last week, nice $4,000.

Larkin (Rosener) (400; 65-85) — "Lysistrata" (Indie). Good $2,000. Last week, "Bachelor's Housekeeper" (Indie) and "Life in Country" (Indie), same.

'Wedding' Royal $25,000, Mont'l; 'Valentino' 11G

Montreal, May 8.

New entries in all excepting one deluxer are boosting returns over the last session. "Born Yesterday" continues for fourth stanza at Capitol, and still drawing. "Royal Wedding" at Loew's looks best of newcomers with smash week. "Valentino" at Princess is doing nicely.

Estimates for This Week

Palace (C.T.) (2,625; 34-60)— "Born Yesterday" (20th) (4th wk). Still okay at $11,000 following a sock $17,000 last week.

Capitol (C.T.) (2,412; 34-60)— "Halls Montezuma" (20th). Good $18,000. Last week, "Enforcer" (WB) (2d wk), $13,000.

Princess (C.T.) (2,131; 34-60)— "Valentino" (Col). Nice $11,000. Last week, "Mrs. O'Malley and Mr. Malone" (M-G), $8,000.

Loew's (C.T.) (2,855; 40-65)— "Royal Wedding" (M-G). Smash $25,000. Last week, "Bird of Paradise" (20th) (2d wk), $15,000.

Imperial (C.T.) (1,839; 34-60)— "Cockeyed Wonder" (Col) and "Pygmy Island" (Col). Oke $7,000. Last week, "Cause for Alarm" (M-G) and "Man From Texas" (M-G), same.

Orpheum (C.T.) (1,048; 34-60)— "Scarf" (UA) and "Stop that Cab" (UA). Good $6,000. Last week, "Try and Get Me" (UA) and "True Story" (UA), good $8,000.

Pitt Still in Nosedive But 'Valiant' Fair 11G; 'Caruso' Hot $18,000, 2d

Pittsburgh, May 8.

Trade is still nosediving here, with only "Great Caruso" at Penn going anywhere though in second week. May stay a third. Mario Lanza starrer looks biggest grosser of year so far. "Only the Valiant" fairly good at the Stanley considering state of biz generally. Elsewhere, however, it is plenty depressing.

Estimates for This Week

Fulton (Shea) (1,700; 50-85)— "Queen for Day" (UA). Good campaign, big giveaway contest and popularity of radio program were expected to do something for this. But they aren't buying. Sad $4,500. Last week, "Get It Wholesale" (20th), helped by a sneak preview of Danny Kaye's "On Riviera" (20th), nearly okay at $6,500.

Harris (Harris) (2,200 50-85)— "14 Hours" (20th). Crix went all out for Paul Douglas thriller but there is no boxoffice reaction here. Slim $6,000. Last week, "Abbott-Costello Meet Invisible Man" (U) and "Air Cadet" (U), $5,500.

Penn (Loew's) (3,300; 50-85)— "Great Caruso" (M-G) (2d wk). Holding up better than anything here in a long time. Indicated $18,000 means it should stay another stanza. First week was sizzling $24,000, unusually big these days.

Stanley (WB) (3,000; 50-85)— "Only Valiant" (WB). Big weekend should enable Gregory Peck starrer get fairish $11,000. Last week, "Communist for FBI" (WB) (2d wk-4 days), $4,500.

Warner (WB) (2,000; 50-85)— "Painted Hills" (M-G). Slight $3,500. Last week, "Inside Straight" (M-G), about same.

BALTO DRAGS BOTTOM; 'RAWHIDE' OKE $7,000

Baltimore, May 8.

The bottom seems to have dropped out of biz downtown here this week with most of current entries very uneventful. "Rawhide" is faring best at the New and "Appointment with Danger" is trying hard at Keith's. But overall total is very slim.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-70)—"Second Woman" (UA). Mild $6,500. Last week, "Father's Little Dividend" (M-G) (2d wk) held steadily at $7,000.

Hippodrome (Rappaport) (2,240; 25-80) — "Tokyo File 212" (RKO) plus vaude. Moderate $12,000. Last week, "Double Crossbones" (UA) and Television Varieties onstage, $11,200.

Keith's (Schanberger) (2,460; 20-70)—"Appointment With Danger" (Par). Light $6,000 or near. Last

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Josie Baker Ups 'Follow Sun' to Big $40,000, Det., 'Past' 13G, 'A.&C.' OK 8G

Detroit, May 8.

Josephine Baker on the stage is upping "Follow Sun" to a big $40,000 at the Fox, being especially strong in view of the continuing transportation strike. "Samson and Delilah" at the Michigan looks fair. "Santa Fe" shapes below par at the Palms. "Abbott-Costello Meet Invisible Man" at Madison looms okay, while "Forbidden Past" at United Artists is fairly good.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 70-95) —"Follow Sun" (20th) and Josephine Baker onstage. Big $40,000. Last week, "In Navy Now" (20th) and "Smuggler's Gold" (Col), $14,000.

Michigan (United Detroit) (4,000; 70-95)—"Samson and Delilah" (Par). Fair $14,000. Last week, "Only Valiant" (WB) and "Groom Wore Spurs" (U), $13,000.

Palms (UD) (2,900; 70-95)— "Santa Fe" (Col) and "Fury of Congo" (RKO). Slow $10,000. Last week, "Communist for FBI" (WB) and "Inside Straight" (M-G), $14,000.

Madison (UD) (1,800; 70-95)— "A. & C. Meet Invisible Man" (U) and "Madness of Heart" (Col). Okay $8,000. Last week, "Seven Days to Noon" (Lip) and "Mask Dragon" (Mono), $5,000.

United Artists (UA) (1,900; 70-95) —"Forbidden Past" (RKO) and "Circle of Danger" (EL). Good $13,000. Last week, "Queen for Day" (UA) and "Sierra Passage" (Mono), $7,000.

Adams (Balaban) (1,700; 70-95)— "Second Woman" (RKO). Oke $9,000. Last week, "Man from Planet X" (UA) and "Danger Zone" (Indie), $7,500.

Break in Warm Weather Helps Chi; 'Caruso'-DeHaven Wow at $63,000, 'Guard' Lusty $14,000, 'Queen' 10G

Chicago, May 8.

Break in warm weather, sturdy holdovers and top bracket entries are giving Loop a bright session. Topping town is Oriental with "Great Caruso" and Gloria DeHaven in person. Combo house, which kicked off with straight 98c policy, should rack up great $63,000. Chicago, with "Only the Valiant" and Mills Bros. topping stage show, looks okay $40,000.

Midwest preem of "Fighting Coast Guard," which brought cast in person prior to weekend, is solid $14,000 at Roosevelt. "Queen for Day" is okay $10,000 at Palace. "Valentino" looks best of holdovers with fancy $17,000 at Woods. "Communist For FBI," also in second week, continues brisk $13,000 at Grand. United Artists, with "Circle of Danger" and "Magnificent Yankee," is fast $13,500 in second turn. "Get It Wholesale" looks average $12,000 or less in second State-Lake session. Ziegfeld, with third week of "Tales of Hoffmann," looms great $9,000.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Only Valiant" (WB) and Mills Bros. heading vaudeshow. Just okay at $40,000. Last week, "Father's Little Dividend" (M-G) and all-vaude show (2d wk), $39,000.

Grand (RKO) (1,200; 55-98)—"Communist For FBI" (WB) (2d wk). Good $13,000. Last week, $17,000.

Oriental (Indie) (3,400; 98)—"Great Caruso" (M-G) and Gloria DeHaven in person. Terrif $63,000. Last week, "Soldier's Three" (M-G) and John Agar, Mindy Carson and Will Mahoney onstage (2d wk), $25,000.

Palace (RKO) (2,500; 55-98)—"Queen For Day" (UA) and "Revenue Agent" (Col). Okay $10,000. Last week, "M" (Col) and "Massacre Hill" (Indie), same.

Roosevelt (B&K) (1,500; 55-98)—"Fighting Coast Guard" (Rep). Solid $14,000. Last week, "Abbott-Costello Meet Invisible Man" (U) and "Tarzan's Peril" (RKO) (2d wk), $10,000.

Selwyn (Shubert) (1,000; $1.25-$2.40)—"Cyrano" (UA) (16th wk). Continues great at $9,000. Last week, $9,500.

State-Lake (B&K) (2,700; 55-98)—"Get It Wholesale" (20th) (2d wk). Okay $12,000. Last week, $15,500.

United Artists (B&K) (1,700; 55-98)—"Circle of Danger" (EL) and "Magnificent Yankee" (M-G) (2d wk). Bright $13,500. Last week, $16,500.

Woods (Essaness) (1,073; 98)—"Valentino" (Col). Ended second week today (Tues.) with fine $17,000. Last week, $24,000.

Ziegfeld (Lopert) (434; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (3d wk). Mighty $9,000. Last week, $9,500.

'Dividend' Pays Off In Hub, 26½G; 'Wholesale' Oke 15G, 'FBI' Fair 16G

Boston, May 8.

New product at all major downtown houses has failed to stir up much more than average biz here this week. "Father of Bride" at Orpheum and State, "You're in Navy Now" at Met and "Get It Wholesale" at Memorial lead town in about that order. "I Was a Communist" at Paramount and Fenway and "Follow the Sun" at Astor are fair.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Follow the Sun" (20th). Building fairly well to about $10,000. Last week, "Got Me Covered" and "Up in Arms" (RKO) (reissues) (2d wk), mild $4,500.

Boston (RKO) (3,200; 40-85)—"Fighting the Racketeers" (Indie) and "Criminals of Underworld" (Indie) split week with "Circle of Danger" (EL) and "Skipalong Rosenbloom" (EL). Tepid $6,500. Last week, "Hitler's Love Life" (Indie) and "Passion's Payment" (Indie), $7,000.

Fenway (NET) (1,373; 40-85)—"Communist For FBI" (WB) and "Roaring City" (Lip). Moderate $4,500. Last week, "Bullfighter and Lady" (Rep) and "Insurance Investigator" (Rep), same.

Majestic (Shubert) (1,100; $1.20-$2.40)—"Tales of Hoffmann" (In-

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'FBI' Sharp 20G Aces in Philly

Philadelphia, May 8.

Biz is generally off in first-runs here this week. "Forbidden Past" at Mastbaum looks good for biggest coin total but "Communist For FBI" at Stanley is making better showing with solid session at Stanley. "Groom Wore Spurs" shapes nice at Aldine. "Outlaw Brother" shapes big at Stanton.

Estimates for This Week

Aldine (WB) (1,303; 50-99)—"Groom Wore Spurs" (U). Fine $9,000. Last week, "Scarf" (UA) (2d wk), $12,000.

Arcadia (Indie) (625; $1.30-$2.40)—"Tales of Hoffmann" (Indie). Big $8,500 or near after smash $10,000 opener.

Boyd (WB) (2,360; 50-99)—"Soldiers Three" (M-G) (2d wk). Weak $10,000. Last week, $14,500.

Karlo (WB) (2,700; 50-99)—"Samson and Delilah" (Par) (2d wk). Oke $15,000 after neat $17,500 kickoff.

Fox (20th) (2,250; 50-99)—"Follow the Sun" (20th). Dim $17,000 in 10 days. Last week, "14 Hours" (20th), dull $9,000 for final 5 days of second week.

Goldman (Goldman) (1,200; 50-99)—"The Thing" (RKO) (2d wk). Nice $14,000 after socko $22,500 getaway.

Mastbaum (WB) (4,360; 50-99)—"Forbidden Past" (RKO). Good $22,000. Last week, "Only Valiant" (WB) (3d wk-5 days), $12,000.

Midtown (Goldman) (1,000; 50-99)—"Inside Straight" (M-G). Fair $9,000. Last week, "Up Front" (U) (3d wk), nice $7,000.

Randolph (Goldman) (2,500; 50-99)—"Father's Little Dividend" (M-G) (2d wk). Paying off well at $18,000 after smash $28,000 opener.

Stanley (WB) (2,900; 50-99)—"Communist for FBI" (WB). Solid $20,000. Last week, "Lemon Drop Kid" (Par) (3d wk), $15,000.

Stanton (WB) (1,473; 50-99)—"Outlaw Brother" (EL) and "Rogue River" (EL). Big $12,000. Last week, "Fighting Coast Guard" (Rep), $13,500.

Trans-Lux (T-L) (500; 50-99)—"Scott of Antarctic" (EL). Flat $2,500 in 6 days. Last week, "Long Dark Hall" (EL), good $5,000.

World (G&S) (500; 50-99)—"Orpheus" (Indie). Okay $3,200. Last week, "Bitter Rice" (Indie), (24th wk), snagged $3,000.

'Danger' Modest $8,500, Seattle; 'Sun' Shady 8G

Seattle, May 8.

Cooler weather is not helping the boxoffice much this week, too many holdovers and disappointing new pix hurting. "Great Caruso" at Music Hall still is great in second round. "Air Cadet" is okay at Liberty, but "Follow Sun" is only fair at Fifth Avenue. "Appointment With Danger" looks mild at Paramount.

Estimates for This Week

Blue Mouse (Hamtrick) (800; 65-90)—"Gambling House" (RKO) and "Murder in Reverse" (Indie). Fair $3,500. Last week, "Only Valiant" (WB) and "Stand Up, Sing" (Rep) (2d-wk-6 days), $2,900.

Coliseum (Evergreen) (1,877; 65-90)—"Al Jennings Oklahoma" (Col) and "Operation X" (Col). Oke $8,500. Last week, "14 Hours" (20th) and "Fury of Congo" (Col), $7,000.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Follow Sun" (20th). Fair $8,000. Last week, "Get It Wholesale" (20th) and "Flame Stamboul" (Col) (2d wk), $5,800.

Liberty (Hamrick) (1,650; 65-90)—"Air Cadet" (U) and "Thunder in God's Country" (Rep). Okay $6,-

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McCOY TILTS 'BLOOD' WHAM $17,000, BUFF

Buffalo, May 8.

Big news here this session is the smash 4-day session being turned in by Clyde McCoy band and revue paired with "Blue Blood" at Paramount. "In Navy Now" also looks smart at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,500; 40-70)—"You're in Navy Now" (20th) and "According to Mrs. Hoyle" (Indie). Smart $12,000. Last week, "13th Letter" (20th) and "Inside Straight" (M-G), $9,500.

Paramount (Par) (3,000; 40-70)—"Blue Blood" (Mono) plus Clyde McCoy orch and stageshow (4 days). Smash $17,000. Last week, "Communist for FBI" (WB) and "Lisbon Story" (Indie), $10,000.

Center (Par) (2,100; 40-70)—"Only the Valiant" (WB) (2d wk). Mild $6,000. Last week, $10,500.

Lafayette (Basil) (3,000; 40-70)—"Groom Wore Spurs" (U) and "Under the Gun" (U). So-so $9,000. Last week, "M" (Col) and "Smuggler's Gold" (Col), $8,000.

Century (20th Cent.) (3,000; 40-70)—"Queen for Day" (UA) and "Ghost Chasers" (Indie). Light $7,000. Last week, "The Thing" (RKO) and "Insurance Investigator" (Indie) (2d wk), nice $6,000.

Hope Happy 12G Tops Dull Omaha

Omaha, May 8.

"Lemon Drop Kid" looks strong at the Orpheum to pace city this week. The Omaha's "Sword of Monte Cristo" and "Ghost Chasers" shapes good $8,000. Brandeis doing just okay with "Communist for FBI."

Estimates for This Week

Orpheum (Tristates) (3,000; 16-70)—"Lemon Drop Kid" (Par) and "Gasoline Alley" (Col). Bob Hope comedy landing strong $12,000. Last week, "Oh, Susanna" (Rep) and "Cause for Alarm" (M-G), oke $6,500 in 5 days.

Paramount (Tristates) (2,800; 16-70)—"Soldiers Three" (M-G). Slow $8,000. Last week, "Get It Wholesale" (20th), $8,000.

Omaha (Tristates) (2,100; 16-70)—"Sword Monte Cristo" (20th) and "Ghost Chasers" (Mono). Good $7,500. Last week, "Lightning Strikes Twice" (WB) and "Surrender" (Rep), $6,500.

Brandeis (RKO) (1,500; 16-70)—"Communist for FBI" (WB). Just okay $6,000. Last week, "Only Valiant" (WB), $6,700.

State (Goldberg) (865; 25-75)—"Second Woman" (UA) and "Square Dance Katie" (Mono). Opened Tuesday (8). Last week, "Father's Little Dividend" (M-G) (2d wk-9 days), good $4,000.

'Valiant' Brisk $17,000 In Denver; Hope 11G, 2d

Denver, May 8.

Most first-run spots are off here this stanza. "Forbidden Past" is getting a second round at Broadway after good initial week. "Only the Valiant" looks nice in two theatres. "Father's Little Dividend" is doing so well in second Orpheum session that it goes a third.

Estimates for This Week

Broadway (Wolfberg) (1,500; 40-80)—"Forbidden Past" (RKO). Good $11,000. Last week, "Soldiers Three" (M-G) (3d wk), $6,500.

Denham (Cockrill) (1,750; 40-80)—"Lemon Drop Kid" (Par) (2d wk). Fair $11,000. Last week, fine $14,000.

Denver (Fox) (2,600; 40-80)—"Only Valiant" (WB) and "Second Face" (EL), day-date with Esquire. Nice $14,000. Last week, "Call Me Mister" (20th) and "Insurance Investigator" (Rep), $17,000.

Esquire (Fox) (742; 40-80)—"Only Valiant" (WB) and "Second Face" (EL), also Denver. Good $3,000 or close. Last week, "Call Me Mister" (20th) and "Insurance Investigator" (Rep), $2,800.

Orpheum (RKO) (2,600; 40-80)—"Father's Little Dividend" (M-G) and "Painted Hills" (M-G) (2d wk). Fine $13,000. Last week, big $9,500.

Paramount (Fox) (2,200; 40-80)—"Yank in Korea" (Col) and "Killer That Stalked N. Y." (Col). Poor $6,000. Last week, "Bedtime for Bonzo" (U) and "Mask of Dragon" (Lip), $8,000.

Vogue (Pike) (600; 60-80)—"Hoboes in Paradise" (Indie) Fair $2,000. Last week, on reissues.

5 New Bills Not Much Help to B'way; 'Thing' Smash 50G, 'Communist' Plus Basie 43G, 'Apache' 19G, 'Get Me' 8G

Despite five new bills launched in the current session, Broadway first-run business currently is very spotty. The few theatres doing good trade are getting comparatively high figures but the lesser entries are dragging bottom. Mild weather is not helping much.

Biggest thing among the newcomers is "The Thing," which is heading for smash $50,000 in first week at the Criterion. Also shaping up fairly well is "I Was Communist for FBI," with Count Basie band and Thelma Carpenter topping stageshow, at $43,000 on first Strand stanza.

"Apache Drums," brought in hurriedly when "First Legion" fell apart after the first few days, looks like it might land good $19,000, or close to it, at the State. "Try and Get Me," with less than $8,000, is lightweight at the Globe. "Stage To Tucson" is so thin at $5,000, or under, that it won't stay past the first week at the Mayfair.

"Forbidden Past," with Frank Sinatra and Dagmar heading the stage bill, held up well in second week at Paramount with big $71,000, but stays only the committed two frames. "Valentino" is in nice profit figures at around $20,000 in third Astor week.

"Father's Little Dividend," with stageshow, will finish its fourth and final week at the Music Hall at okay $107,000. "Great Caruso" opens tomorrow (Thurs.) with an unusually big advance reserved seat sale.

Elsewhere business is very slow for the most part. However, the Palace got a pleasant uplift from 10-act vaude setup with "Santa Fe." Looks to reach $17,500, far ahead of recent vaudpix takings here, but not much profit, if any. House has posted union notices indicating a shuttering in the offing unless trade improves.

Estimates for This Week

Astor (City Inv.) (1,300; 55-$1.80)—"Valentino" (Col) (3d wk). Third round ending today (Wed.) shapes to hit solid $20,000 after $24,000 last week. Stays on.

Bijou (City Inv.) (580; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (5th wk). Fifth stanza ending today (Wed.) holding up in great fashion at $14,000 after $14,500 last week. Continues indef.

Capitol (Loew's) (4,820; 55-$1.50)—"Bullfighter and Lady" (Rep) plus Gordon Jenkins orch, Pat Henning heading stageshow (2d-final wk). Down to about $16,000, very slow, after $24,000 opening round. "Ma, Pa Kettle Back on Farm" (U), with Percy Kilbride, costar in pic; Frankie Carle orch and revue onstage opening tomorrow (Thurs.).

Criterion (Moss) (1,700; 50-$1.80)—"The Thing" (RKO) (2d wk). Initial week ended last night (Tues.) soared to $50,000, brightest here in many weeks, with general admission tilt to $1.80 helping at night. Unusual front plus ballyhoo spelling such biz. In ahead, "Got Me Covered" (RKO) and "Up In Arms" (RKO) (reissues) (3d wk-5 days), $5,000.

Globe (Brandt) (1,500; 50-$1.20)—"Try and Get Me" (UA). First week ending Friday (11) looks less than $8,000 but holding. In ahead, "Nick Cain" (20th) (2d wk), $5,000.

Golden (Zatkin) (700; $1.20-$2.40)—"Cyrano" (UA) (m.o.) (6th wk). Held to $6,200 after fancy $7,000 last frame.

Mayfair (Brandt) (1,736; 50-$1.20)—"Stage To Tucson" (Col). First week ending tomorrow (Thurs.) shapes up to drab $5,000 or less. Won't hold. In ahead, "Sword of Monte Cristo" (Col) (2d wk), $4,800. "Fighting Coast Guard" (Rep) opens Friday (11).

Holiday (Zatkin) (950; 50-$1.50)—"Five" (Col) (3d-final wk). Second week ended Monday (7) held fairly well at $9,000 after rousing $14,000 first round. Stays 4 days of current week. "House on Telegraph Hill" (20th) opening Saturday (12).

Palace (RKO) (1,700; 55-$1.20)—"Santa Fe" (Col) with 10 acts of vaude. Best in many weeks at $17,500 but still not profitable. Last week, "Double Crossbones" (U) and vaude, $10,500, all-time low under current policy.

Paramount (Par) (3,664; 55-$1.50)—"Appointment With Danger" (Par) with Louis Jordan orch and revue onstage. Opens today (Wed.). Last week, "Forbidden Past" (RKO) with Frank Sinatra and Dagmar, Eileen Barton, Joe Bushkin orch onstage (2d wk), held very well with big $71,000 after sock $82,000 opening session.

Park Ave. (Reade) (583; 90-$1.50)—"The Scarf" (UA) (3d wk). Initial holdover stanza ended Monday (7) held to okay $5,000 after $6,000 opening week. Stays until May 15, when "Tony Draws a Horse" (Indie) opens.

Radio City Music Hall (Rockefellers) (3,945; 90-$2.40)—"Father's Little Dividend" (M-G) and stageshow (4th-final wk). Winding up with okay $107,000, weekends being strong, but many weekdays are offish. Third frame was fine $117,000. "Great Caruso" (M-G) and new stageshow open tomorrow (Thurs.).

Rivoli (UAT-Par) (2,092; 90-$1.25)—"Long Dark Hall" (UA). Opens today (Wed.). Last week, "Brave Bulls" (Col) (3d wk), not bad at $10,500 after $13,000 for second week.

Roxy (20th) (5,886; 80-$2.20)—"Climb Highest Mountain" (20th) with N. Y. Philharmonic onstage. Opens today (Wed.). Last week, "Follow the Sun" (20th) plus Jay Marshall, Gene Marvey, Florian ZaBach topping stage bill (2d-final wk). Down to slim $37,000 or near in final stanza after $49,000 opening week.

State (Loew's) (3,450; 55-$1.50)—"Apache Drums" (U). First frame ending Friday (11) is heading for good $19,000, aided by exploitation; holds. In ahead, "First Legion" (UA), drab $8,000 in eight days, and yanked for "Drums," which was brought in hurriedly.

Strand (WB) (2,756; 55-$2)—"Communist For FBI" (WB) with Count Basie orch, Thelma Carpenter topping stageshow (2d wk). Initial frame ended last night (Tues.) hit fairly good $43,000. In ahead, "Only Valiant" (WB) with Gordon MacRae, Buddy Lester, Tony Pastor orch (3d wk-5 days), $20,000.

Sutton (R & B) (561; 90-$1.50)—"Kon-Tiki" (RKO) (6th wk). Fifth round ended Monday (7) continued stoutly at $11,500 after $13,500 in fourth week. Stays on.

Trans-Lux 60th St. (T-L) (453; 74-$1.50)—"Doctor Beware" (Indie) (2d wk). Off to $2,200 or near after light $3,500 in first round. "Emperor's Nightingale" (Indie) opens Saturday (12).

Trans-Lux 52d St. (T-L) (540; 90-$1.50)—"Teresa" (M-G) (5th wk). Still showing nice profit with about $6,000 after $7,200 for fourth week.

Victoria (City Inv.) (1,060; 95-$1.80)—"Born Yesterday" (Col) (20th wk). The 19th frame ended Monday (7) still was very big at $14,500 after $16,000 for 18th week. Easily the longest run on Broadway in many months. Stays until end of the month, with "Fabiola" (UA) slated to open May 30.

'Bullfighter' Hot $7,500 In D.C.; 'Wholesale' 14G, 'File 212' Okay $8,000

Washington, May 8.

Despite cool weather, which generally helps biz, midtown trade is definitely off in current semester. Bright spot continues to be "Tales of Hoffmann," in third week at Playhouse, still near capacity. Of newcomers, "Bullfighter and Lady" at Metropolitan, Warner small-seater, is well above average. "Get It Wholesale" shapes pleasing at Loew's Palace.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90)—"Inside Straight" (M-G), plus vaude Mild $15,000. Last week, "Soldiers Three" (M-G) plus vaude, nice $20,000.

Keith's (RKO) (1,939; 44-80)—"Tokyo File 212" (RKO). Oke at $8,000. Last week, "Groom Wore Spurs" (U), $6,000.

Metropolitan (Warner) (1,163; 44-74)—"Bullfighter and Lady" (Rep). Solid $7,500, well above average. Last week, "Lemon Drop Kid" (Par) (m.o.), $5,000.

Palace (Loew's) (2,370; 44-74)—"Get It Wholesale" (20th). Good $14,000, but not up to hopes after crix kudos. Last week, "Soldiers Three" (U), okay $13,000.

Playhouse (Lopert) (485; $1.20-$2.40)—"Tales of Hoffmann" (Indie) (3d wk). Slightly off at matinees, but still great at night, with sock $11,000. Last week, capacity $12,000.

Warner (WB) (2,174; 44-74)—"Raton Pass" (WB). Satisfactory $11,000. Last week, "Fighting Coast Guard" (Rep), $10,000.

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CENTURY-FOX

Biggest West Germany Pix Producer Mulls Shutdown; No Long-Term Coin

Hamburg, April 24.

The general manager of western Germany's biggest film production company, Real-Film, announced that the company is seriously considering self-liquidation if they do not receive bank guarantees for long-term credits to enable them to plan production for at least one year. Walter Froehl said that credit negotiations with Hamburg authorities, aimed at long-term production planning, have deteriorated even beyond the situation of last January. At that time Real-Film was forced to fire half of its production staff, and later close its studios for three weeks, for lack of financing. Later it joined a Producers' Co-operative with five other producers from Hamburg, Munich and Wiesbaden, enabling them to secure credits.

Froehl stated that the liquidation proposal stems from the general crisis in the west German film industry, and not because of company's immediate credit needs. He added that Real-Film already has repaid all its 1949 credits and a third of 1950 credits. It takes about two years for a German film to amortize the average $190,000 production costs. His statement came about the time the Hamburg State Bank (one of Real's principal backers) said no further credits will be granted.

Reports indicate that the federal government in Bonn might refrain from granting further credits to Real-Film because of the Communist background of Walter Koppel, head of the company. Koppel has been a Communist party member for three years after the war ended (he quit since) and one of the founders of the British zone organization of the "Union of Victims of Nazism," labeled as a Communist front organization by federal authorities. It was also noted that only a few weeks ago Koppel hired Dr. Wolff von Gordon and made him head of Real's writers' department. Previously, Gordon held the same post with DEFA, the Soviet zone Communist film monopoly.

Meanwhile, the crisis has eased somewhat in Berlin and Munich, latter the country's biggest production center. The Munich studio, Bavaria Filmkunst, closed down for two weeks because no producer could get enough backing to start production. At present, three films are being shot there. Bavaria Filmkunst is a property of the Nazi state-owned UFA monopoly and is being rented to indie producers. Allied decartellization laws ordered all UFA property to be auctioned by Jan. 1, 1952, but the execution will probably be turned over to the Bonn government and then prolonged.

Mex Picture Theatres Grossed $11,518,913 In '50; 58,222,504 Patrons

Mexico City, April 24.

Amusement biz holds big here. City treasury has reported a $12,859,966.53 total gross for paid public entertainment in 1950, with the cinemas again taking the major take—$11,518,913 from 58,222,504 customers. Other theatres were second but way down in the total coin, being $1,922,357 for 3,641,526 ducats.

Other top layer amusements grossers included: Bullfighting: $695,783; football (soccer), $463,877; boxing-wresting, 1,157,602 customers paying $417,955; baseball: $149,333; opera and concert; $80,995; circus, $70,613; ballet, $16,139, and horse racing, $11,075.

Favorite showbiz gag here is that the racetrack is the only local amusement that can thrive by giving passes for free wholesale.

New Aussie Nitery Clicks

Sydney, April 24.

Countess Paroisene has launched the Club Caronia at Rose Bay with good results. Club may help many other Sydney nightclubs. Floorshow gets underway at 1:15 a.m., with shutdown at 3:30 o'clock.

Red Knight, who came here as top comic with "Oklahoma," is featured entertainer. Donald Kirk is the top male singer. Red Redgrave band plays the show.

ACT Rows With NFFC About Donation Squawk

London, May 8.

A demand for the withdrawal of a statement in the annual report of the National Film Finance Corp. that a producer had been forced to donate $1,400 to the union's benevolent fund, was made last Thursday (3) by the Assn. of Cine & Allied Technicians. George H. Elvin, the union secretary, stated that the NFFC report implied that the producer, Anthony Havelock-Allan, had been blackmailed by the ACT.

According to the NFFC report, the producer was forced to make this contribution because of his refusal to engage a sound crew for whom there was no work. But, says Elvin, although he had previously been informed that sound was not to be recorded, he obtained information subsequently that it was being recorded. The union, accordingly, pressed the company to observe the ACT-BFPA agreement.

Jap Commercial Stations Okayed

Tokyo, April 26.

Provisional licenses for 16 commercial radio stations in Japan were issued this week, and indications are that the nation's first commercial broadcasts will start this fall. Provisional licenses, which authorize recipients to build studio and transmitting equipment subject to final okay before starting operation, were granted one year after passage of authorizing legislation.

Delay was caused by a long study by the newly-formed Radio Regulatory Commission to devise a set of standards to govern the new medium. After promulgation of the standards, RRC received 41 applications for license and spent several more months cutting down this list to the 16 which the commission feels can operate without interference in Japan's crowded AM channels. New stations must compete for frequencies with more than 100 transmitters now operating in the Broadcasting Corp. of Japan's two networks.

Commission hit its worst snag in Osaka, where it planned to grant only one license. However, nation's two largest newspapers, Asahi and Mainichi, whose home offices are in Osaka, were the leading contenders and the commission could not give the nod to one without incurring the wrath of the other. After a series of public hearings, which got nowhere, the commission solved its dilemma by scrapping its one-station plan and issued licenses to both papers.

Current London Shows

(Figures show weeks of run)
London, May 8.

"After Show," St. Martin's (2).
"Blue for Boy," Majesty's (23).
"Carousel," Drury Lane (48).
"Count Blessings," Wyndh'm (9).
"Dear Miss Phoebe," Ph'nix (30).
"Folies Bergere," Hipp. (9).
"Gay's the Word," Saville (12).
"His Excellency," Piccadilly (50).
"King's Rhapsody," Palace (85).
"Kiss Me, Kate," Coliseum (9).
"Knight's Madn'ss," Vic Pal (60).
"Latin Quarter," Casino (9).
"Lace on Petticoat," Amb's. (21).
"Little Hut," Lyric (37).
"Man and Superman," New (12).
"Ponnt of Departure," York's (19).
"Reluctant Heroes," Wh'th. (34).
"Ring Round Moon," Globe (58).
"Seagulls Sorrento," Apollo (47).
"Seventh Veil," Prince's (8).
"Take It From Us," Adelphi (27).
"Three Sisters," Aldwych (2).
"To D'rothy a Son," Garrick (24).
"Waters of Moon," Haym'k't (3).
"Who Is Sylvia," Criterion (23).
"Will Gentlemen," Strand (35).
"Worm's View," Comedy (211).
"Who Goes There?" V'deville (6).

CLOSED LAST WEEK

"Holly and Ivy," Duchess (51).
"Martin's Nest," Westm'ster (2).

OPENING THIS WEEK

"Anthony (or Caesar) Cleopatra," St. Jas.
D'Oyly Carte, Savoy.
"Hassan," Cambridge.
"Matter of Fact," Embassy.

Tourel Set for Two Fests In Europe This Summer

London, May 1.

Jennie Tourel, U. S. soprano, will be a featured soloist at the Festival of Britain. She sings with the London Philharmonic May 24, and gives a recital at the new Royal Festival Hall June 4. She'll also be guest artist in the BBC's Third Program series May 27 and 30.

Miss Tourel is also skedded for the second Casals Music Festival at Perpignan, France, July 7-26, with her main appearance July 11. In addition, she's to record some works with Pablo Casals for Columbia Records.

Philippine Film Biz Off Sharply From '49 Total

Washington, May 8.

Boxoffice in Philippine film theatres did a sharp dive in 1950 as compared with the preceding year, a reflection of the general business recession suffered in that country, reports Nathan D. Golden, director of the U. S. Department of Commerce motion picture-photographic products division.

Gross receipts last year were about $20,250,000. Of the take, $14,000,000 was earned by showing American films, with Philippine-made pictures in second place, grossing $5,000,000. The government cracked down on transfer of foreign earnings, limiting these to 72% of the producers' share of earnings during the year. Thus, the remainder is frozen in the Philippines, with no practicable investments being offered. Approximately $1,500,000 was remitted last year, compared with $4,500,000 for 1947 and 1948.

Outstanding factor in the Philippine film business is the more pronounced popularity of films made domestically in the Tagalog language. One reason is that the local producers are improving their techniques. Last year saw the Philippine producers make their first tinters. These went so well that eight are scheduled for production this year. Worst stumbling block to Filipino production is the shortage of rawstock. This is due mainly to the import controls. The situation is tending to force the small indie producers out of business although some six so-called major studios are managing to get along.

Golden reported also that, in 1950, Switzerland imported 507 features, 501 shorts, 499 documentaries, 88 advertising films and 455 trailers. Of the features, 263, or 52%, came from Hollywood. Interesting development in Switzerland is the way the Germans are coming back to take a large share of the market. No fewer than 58 German films were imported last year, putting that country third after the U. S. and France.

Switzerland produced one entertainment feature, 12 to 15 documentary shorts, and about 20 to 25 advertising films last year, as well as the weekly Swiss newsreel. The reel is government subsidized.

INDIA'S INDIE FILM PROD. SOARS IN '50

Madras, April 24.

Independent production is flourishing in South India, according to statistics disclosed here this week. Throughout 1950 the indie companies turned out some 37 pictures in contrast to only 13 produced by the studios themselves. Average studio output came to a little over one film apiece.

Tamil pictures, which totalled 22 features in 1949, dropped to a mere 13 in 1950. On the other hand, Telegu product jumped from seven in 1949 to 19 in 1950. Interesting sidelight is seen in the fact that, while the average footage of South Indian pix was 15,500 feet, the longest Tamil pic was 17,796 feet, and Telegu, 19,775.

6 German Pix Seek DOS Prize

Berlin, April 24.

Six German films will compete for the David O. Selznick silver cluster award during the International Film Festival scheduled for next June.

New BOT Chief Likely to Go Slow On Film Problems; May End Pix Bank

London, May 8.

Sir Hartley Shawcross, who assumed the post of Board of Trade prexy after Harold Wilson resigned last month, is already being asked to intervene in the affairs of the film industry. Representations were made last week by the Assn. of Cine & Allied Technicians, and he is to be asked to revive the National Joint Production Council, which has been moribund for about a year.

Labor request for a meeting with the new BOT prexy is hinged to two emergency resolutions adopted at their annual confab last month. One protests the operations of the National Films Finance Corp. and the recently introduced Three Group Scheme, and the second urges a return to the 45% quota.

Although Harold Wilson in recent months rarely found it expedient to accept the advice offered by the film industry unions, he was always keenly sympathetic to the problems of British production, and gave careful consideration to the labor viewpoint. During his last few weeks in office, he received a number of union deputations dealing with the studio crisis and was exceptionally well informed on the industry's problems.

Shawcross, on the other hand, comes to the BOT after serving his time in the government as Attorney-General, with little intimate knowledge of the industry's troubles. He will, of course, receive first-hand advice from the permanent under-secretaries at the BOT.

Few leaders on the labor side of the industry believe that the new prexy will introduce any drastic measures to deal with the studio depression, but will prefer, for the time being at any rate, to play safe and follow a cautious policy. It is confidently assumed that he will not mess around with the quota, at least until the industry is in a position to provide the goods, but there is talk that he may decide to wind up the films back once its funds are exhausted.

The NFFC was regarded in political circles as Harold Wilson's pet and had he remained at the BOT, it is believed, he would have exerted pressure to obtain extra coin for its continued operations. On the increased entertainment tax in the budget, it is accepted that these are also supported by Shawcross.

Eisler's Office Orders Commie Line in Films

Berlin, May 1.

The office of former U. S. Communist leader, Gerhard Eisler (now propaganda minister of the east German Communist state) has issued instructions that all sectors of artistic life in Eastern Germany are to be reorganized along the Communist party line.

DEFA, the Communist film monopoly, was ordered not to produce in the future any such films whose theme does not conform with the principles of "Marxism-Leninism" and "socialist realism." Latter is to be interpreted as showing the "true aspects of life" along the party line. Actors, writers and directors all will have to undergo study courses in Communist ideology.

Additionally, films produced in eastern European countries and Communist China will increasingly be imported throughout this year. An Eastern bloc film week is also being planned.

See New Dollar Setup in Aussie

Sydney, May 8.

Feeling in Aussie financial circles at present is that the return of the Robert Menzies Liberal Party government to power for the next three years will see a complete overhaul of the monetary setup, including a relaxation of current stringent dollar restrictions along with possible greenlight for American organizations (including film distributors) in this zone. This would enable distribs to get more dollars out of Australia.

Prime Minister Menzies, who a year ago floated a $100,000,000 loan for this country, is now reported as looking to the U. S. for additional finance to cover major development plans here. With the recent signing of a Pacific pact between America and Australia, it is now being viewed by financial toppers that future monetary arrangements between the two countries will be set on a more equitable scale.

It is understood that U. S. distribs here will put in an early plea to the government for a dollar ease, pointing out to official money-controllers that because of the terrific upbeat in production overhead, it is essential that more money flow out of this zone to Hollywood in order to keep film production at a high level.

Stageshow operators will ask the government to allow imported talent to take more than about $2,200 out of here. They will also ask for more dollars with which to buy top U. S. stageshows and talent.

The visit of World Bank reps plus a number of U. S. congressmen (coming for the Jubilee celebrations), gives added color to current talk that a new dollar setup is in the offing.

Ireland Sees First TV

Dublin, May 8.

Pye Radio Co. gave Dubliners their first gander at TV last week through a special short-range station established at Royal Dublin Society's showgrounds, with receivers located at various points on the grounds. Vaude shows, presented by radio gabber Roy Croft, and jumping events from the stadium were shown viewers. Event was preceded by advance showing to 200 leading Dubliners at Gresham Hotel. This show was compered by Barbara Mullen and included films, play extract by Abbey Players, interview with painter Sean Keating, impressions by Tom Studley and film shorts.

Company warned the public that purchase of television sets would be unwarranted until a normal transmitter is built in Dublin.

Pix Theatres, Niteries Only Showbiz in Lima To Wind Up Profitably

Lima, May 1.

Picture theatres and nightclubs here are doing a fairly profitable business but other showbiz has not fared well. For instance, Delia Garces Compania de Comedias from Argentina, currently playing at Teatro Segura, is struggling for decent patronage despite daily newspaper ads, radio plugs and three-sheets over the city.

More recently, Victor Sturdivant, ice carnival manager who has been playing the east coast of South America arrived here from Chile to look into possibilities of bringing his troupe in when through there. He decided he could not show any profit with his Ice Follies here.

A few natives are interested in live entertainment other than big-name bands or stars with whom they have become acquainted through films. Another factor is cost of admission.

Brit. Sulphur Shortage Solved Via Allocation

London, May 1

The sulphur shortage which threatened a new crisis for the British film industry and the supply of release prints of Hollywood product appears now to have been solved. An allocation scheme announced by the Board of Trade insures that all sulphur users will receive 80-90% of their 1950 consumption.

Under the new allocation scheme, all sulphur consumers should receive at least as much as they have since the start of this year. A number may get increased supplies. It may be some time, however, before the scheme becomes fully effective.

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Rembusch Likes It On the Record

Minneapolis, May 8.

As means to improve their buying technique and pin down flagrant consent decree violations, Trueman T. Rembusch, national Allied States president, at the North Central Allied convention here, asked exhibitors to invest in a wire or tape recorder and install it with a switch at their desks and microphone concealed.

In this way, Rembusch pointed out, interviews with film salesmen and branch managers could be recorded and, when played back, they would show their mistakes in buying techniques and furnish "indisputable evidence in case of forcing or other consent decree violation which would be brought to Department of Justice attention."

Rembusch charged RCA's control over many basic patents covering TV makes large-screen TV equipment too expensive for most theatres. He said "It may be appropriate to ask the Justice Department to reconsider the consent decree entered into in 1932 between RCA and the Government."

The Federal Communications Commission's March-proposed decision, said Rembusch, is the first move from the very high frequencies to ultra high for TV broadcasting, and he predicted it will make 11,000,000 sets in the public's hands obsolete. Ultra high will permit allocations for theatre television service, he pointed out.

Rembusch expressed the opinion neither Phonevision nor Skiatron is a threat to exhibitors if production and distribution "do not start chasing the gold at the end of their rainbows."

Berger Optimistic About 'Class' Pix When 'Novelty' of Video Wears Off'

Minneapolis, May 8.

Conceding that during the past year TV "has made tremendous strides and has cut into the theatre business," and that "it eventually will hit every section of the land and always be a terrific competitor for movie theatres," Bennie Berger, president of North Central Allied, in his annual report at the organization's convention here this week nevertheless declared, "I am not pessimistic about it."

"If first-class motion pictures are produced, I feel that when television's novelty wears off, you'll find movie theatres are still in business and prospering," declared Berger. "This also is contingent, however, upon the distributors selling to the exhibitor without such strait-jackets as compulsory percentage so that he'll be given an incentive for real showmanship and percentage."

In his report, Berger also denounced what he called the distributors' own "FBI," the Sargoy & Stein audit of exhibitors' books, asserting that exhibitors had been assured that distributors didn't expect them to meet "unfair percentage terms" and that if they met the guarantee they wouldn't be checked. He declared he's burned up at what he called "an underhanded attempt to extort more money" at a time when "distributors are making more money than ever" and exhibitors are in distress.

Berger threatened in his report he'd "galvanize" exhibitors into retaliatory action if distributors continue with the "vicious Sargoy & Stein practice." He requested that theatre owners inform NCA immediately if they receive an S. & S. letter of demand, and warned that "exhibitors' anger and resentment are such that distributors will not know what hit them," and that "the Supreme Court's decision will be child's play in comparison."

Lashing out against present "gouging of exhibitors by means of excessive film rentals," Berger in the report accused distributors of trying to "reverse the laws of economics." He pointed out that "distributors are making huge and unusual profits" as a result of competitive bidding, the construction of new theatres and drive-ins and reduction of production costs. Yet, Berger pointed out, although grosses are declining, the exhibitors are being asked to pay "more and more" in rentals.

"The distributors insist on gouging the exhibitor with unfair rentals and still insist on compulsory percentage," said Berger. "This vicious practice must be given a great deal of thought and discussion by this convention."

Berger tossed some bouquets at the Council of Motion Picture Organizations and proposed industry arbitration, both of which NCA are on record as approving.

The Critical Period

Generally speaking, the convention's theme was that the critical period has arrived for film exhibition because of TV and other developments, and that if it's to be kept alive long enough to meet and solve the problem of new and threatening competition, the first step must be concessions from distributors in the form of film rental reductions.

In addition to Berger, speakers included Abram F. Myers, national Allied States general counsel, who explained the independent exhibitors' rights under the law in consequence of the Supreme Court decision; Trueman Rembusch, national Allied States' president, who made a report on TV; Arthur Mayer, COMPO executive v.p., (Mayer's report is covered in Page 5 story headlined, "Nat'l Lone COMPO Holdout"); and Jack Jackson of National Screen Service, whose subject was "Enthusiasm and Showmanship."

There were panel discussions on film prices, clearance and availability, print shortages and drive-in theatres, the last-named led by Ben Marcus, Wisconsin Allied president.

One of the resolutions before the resolutions committee would put NCA on record calling upon national Allied States to investigate ways and means to combat the "harassment of exhibitors" by Sargoy & Stein and their audit of theatres' books, and demanding that "if it cannot be halted by consultation and agreement efforts be made to achieve it by retaliation by every legal and moral means."

Another resolution demanded that the national body "inaugurate and conduct on a national basis a militant campaign of opposition" to compulsory percentage terms, with the complete elimination of such selling demands as its goal.

A resolution aimed at Republic directs NCA officers to inform Herbert Yates, Rep's president, that the territory's exhibitors "resent and deplore" Republic's reported move to make its library films available to TV and that this would be "considered most harmful to exhibitors' interests."

The resolution calling for a reduction in film prices asks distributors "to recognize the economic facts of life" and the independent exhibitor's plight and grant theatreowners "the relief to which his declining boxoffice and the distributors' improved financial condition call for." If no film reductions are forthcoming, NCA directors are instructed to formulate a plan to force the relief.

Pic Studios

Continued from page 7

mount and RKO make no secret of the fact they're out to TV-exploit their pix by spotting producers, directors, cameramen, etc. on the various channels. And even those persons with the less important chores are finding themselves being slotted for teevee stints; RKO, for instance, sending the hairdresser and cutter on "Where Danger Lives," as well as Robert Mitchum's stand-in to the local TV station in advance of pic's release.

Perhaps indicating more closely the gradual swing, however, is a recent happening which saw the publicity chief of a major lot arranging for the TV debut of one of the five top stars on that lot. Show came off, and while overall publicity campaign on star's film was a big success, publicity topper found himself in a "fingers crossed" position for a couple of days in hopes the bigwigs wouldn't learn of his TV doings.

Cincy Variety Honors Chakeres on Winning Look 'Showman' Award

Cincinnati.

Acceptance by Phil Chakeres veteran Springfield, O., exhibitor and head of a circuit of 46 theatres, of Look magazine's first "Showman of the Year" award Monday (7) night at a dinner in the Netherland Plaza hotel, was saluted by 300 members of the industry, including execs from many distribution companies.

The affair, sponsored by Cincy Tent No. 3 Variety Club, of which Chakeres is a longtime member, was emceed by Robert Q. Lewis Columbia Broadcasting System radio and TV celeb. Vernon C. Myer, executive veepee of Look, made the presentation of the citation honoring Chakeres for meeting responsibility "to his city and country to make his theatres the headquarters for many kinds of charitable fund drives to help the sick and friendless—as well as to make them attractive and wholesome places for community entertainment."

Among the visiting distrib chiefs were Sam Galanty, Columbia division manager; Al Lichtman, veepee, and Ray Moon, division manager of 20th-Fox; Jules Lapidus, sales exec, Dinty Moore and Mose Silver, of Warner's Pittsburgh branch; Bernie Kranse, Nat Nathanson and Moe Dudleson, of United Artists; Al Schwalberg, veepee, and Howard Minsky, sales exec of Paramount; Maurice Bergman and Charles Feldman, of Universal; Bob Mochrie, veepee, and Morris Lefko, district manager of RKO Pictures, and Harris Dudleson, division manager for Lippert Pictures.

Out-of-town exhibs included Bill Keyes, Dayton, O.; Harold Moore and Frank Mandros, Charleston, W. Va., and Julian Silberstein, Huntington, W. Va.

D.C. Tent Pledges New Carter Barron Clinic

Washington.

In one of the most ambitious ventures ever undertaken by a local Variety Club, Washington's Tent 11 has pledged a new $115,000 outpatient clinic to the Children's Hospital here, in memory of the late Carter T. Barron. It is to be called the Carter Barron Variety Club Memorial Clinic. Barron, who was Loew and Metro rep here, died last November.

Pledge was made at a luncheon attended by more than 400 Variety members and guests, including top D. C. officials and heads of the hospital who said the clinic was the biggest gift ever pledged to it by an individual or organization. Present also were Mrs. Barron and her son, Carter, Jr.

Skiatron

Continued from page 4

be far less than they would pay if they attended the events to be televised in persons. As the number of subscribers increased, the charge to each would be trimmed accordingly.

In going after more recent film product than that made available to Zenith, Levey plans to urge exhibs to become active participants in the system by selling the coded International Business Machine cards, which Skiatron uses in its system, in their lobbies. Exhibs would then get a percentage of all Skiatron profits derived from subscribers within a two-mile radius of their theatres, which is the usual guaranteed clearance in film contracts. Levey foresees little trouble in acquiring feature films for the tests on the assumption that Zenith set a precedent via its Phonevision experiments.

Levey said that Dr. Tom Hamilton, chief of the National Collegiate Athletic Assn., has already suggested that at least one football game next fall be tried via Subscriber-Vision. NCAA has declared a year's moratoriums on live TV pickups of college football in an attempt to gauge the effects on the gate. Association, however, has declared its interest in both theatre TV and any form of boxoffice video as possible substitutes for live coverage.

Unlike Phonevision, the Skiatron system utilizes no telephone wires. Instead, the IBM cards are inserted into the device to unscramble the signals. If the FCC approves the application for the tests, Levey hopes to launch them Sept. 15.

No. Central Allied Likens Indie Exhibs To Europeans—They Need Aid, Too

By LES REES

Minneapolis, May 8.

Arguing that if Government relief is forthcoming for farmers here and for the European needy, hard-pressed independent exhibitors also should be entitled to aid, North Central Allied, at its convention here, emphasized in setting wheels in motion for a new campaign to eliminate the Federal admission tax.

After guest speaker S. G. Lebedoff, veteran local exhibitor now residing in Los Angeles, told of California exhibitors' plight due to TV and suggested the tax move as one step to help keep exhibition alive, Bennie Berger, NCA president said he believed Congress now could be made to see the light and promised a new repeal fight.

"If, despite the Government's great need for revenue, it still can afford to feed India and dish out help to other European nations and American farmers, surely we can justify its assistance for exhibitors facing bankruptcy," said Berger.

"We will show Congress the large number of theatre closings in the past two years, and the many more now impending due principally to television. Elimination of the tax would help to avert an exhibition smashup and give theatreowners time to fight television."

Pessimism and optimism both were present at convention's opening day. Ben Marcus, Wisconsin circuit owner and Wisconsin Allied president, decried the gloom pervading the meeting, and both expressed confidence that film exhibition would survive despite TV's inroads.

Pointing out TV's great selling campaign, Marcus, who said his circuit's business is showing a gain over 1950, suggested a huge distributor-exhibitor cooperative institutional advertising campaign. Financed by a large industry "war chest" and employing all advertising mediums, to sell pictures and theatres to the public. He said instead of "giving up the ship" it behooves industry to fight TV tooth and nail, intelligently and bravely, and he expressed "every confidence" that the film theatres will survive. He disagreed with Lebedoff, who suggested admission reductions to help in the battle against TV.

Berger Optimistic

Berger, too, said he wasn't pessimistic over exhibition's future. (See adjacent story).

After having talked with exhibitor leaders and theatre-owners in all sections of the country during last several months, Trueman T. Rembusch, National Allied States president, declared he had reached the conclusion that "there is an avaricious force at work within our industry, a force that is so short-sighted it will consume the industry's very sinews if it isn't stemmed or if its directors don't waken to the havoc they are wreaking on the industry."

Rembusch charged that the "masters of this destructive force" are distributors "who aren't administering their trust judiciously." He had reference to distributors' current selling policies—refusing to permit local branch managers to allocate pictures, abandoning sliding scale since grosses have started declining, rejecting adjustment requests and forcing film rentals to "inequitable levels." He pointed out the boxoffice decline and producing companies' "alltime high earnings."

"Gouging the Dollar"

"There can be but one conclusion to selling tactics and that is there is a well organized plan at distribution's top to gouge every last dollar possible out of exhibitors' tills," charged Rembusch. He urged the independents to fight distributors through their organization.

S. D. Kane, NCA executive director, charged "distributors are resorting to every conceivable device and technicality to defeat reforms which the consent decree was designed to accomplish." He cited the present trend toward prints reduction, resulting in putting many theatres' playing time back. This, he said, "is economically unsound, against public interest and in doubtful legality."

"The 'fixed system of runs and clearance,' which the courts have condemned," are reappearing in the guise of 'slots'," assert d Kane. "Distributors' formula is simply to give the prints first to theatres paying the most." He advocated a resolution calling for all pictures to be made available for booking by all theatres at date of their territory release, for each exchange to be supplied with enough prints to assure reasonable early playoff by all theatres, equitable apportionment of prints as between theatre circuits and independent theatres, and every theatre to be given certain number of first engagements in its area, regardless of size.

TV's Effect on B.O. Reported by French; Out-of-Town Hot

Minneapolis, May 8.

Concrete proof of TV's damage to the boxoffice, if any is needed, is found in present United Paramount Theatres' Northwest circuit operations. After completing a tour of the big circuit, Harry B. French, the chain's president, declared "the boxoffice picture never has been better as far as our theatres outside the Twin Cities are concerned."

The out-of-town theatres are outside the TV belt. In the Twin Cities, where two TV stations carry network shows, business is in the doldrums—in contrast to that of th. adjacent territory. "Business in the out-of-town spots is hitting such a fast pace and there's so much optimism that we believe 1951 well may be a boom year for the circuit," says French. "In five of the towns, boxoffice records are being smashed frequently now."

It's due to "excellent product, general good business conditions and strong entertainment purchasing power resulting from agricultural prosperity along with a healthy spirit generally, according to French. As far as TV is concerned in and about Minneapolis and St. Paul, its deleterious effects are already starting to vanish, in French's opinion. "However, one can't blind one's self to the fact that it is a potential adverse influence now," he says.

WB Deal As Hypo

Continued from page 3

such as Ted R. Gamble. They're for stepped-up competition among the Hollywood studios in turning out more and better pix, and technological advancements, and see the "new blood" contributing to that aim.

Traditional industry toppers themselves have recognized the benefits in allocatin more power to newcomers with aggressive ideas. Nicholas M. Schenck, president of Loew's, didn't allow his long association with studio topper Louis B. Mayer to interfere with his quest for more youthful production talent, namely, Dore Schary.

In a somewhat similar set of circumstances, Paramount prexy Barney Balaban, in a row over the studio's production behavior, settled Henry Ginsberg's contract at a cost to the corporation of $305,000. Don Hartman, an import from Metro, is now handling those chores with studio boss Y. Frank Freeman.

Harry Cohn also acknowledged the need for a changeover from his long and substantially one-man regime. Cohn, in a relatively recent period, has admitted numerous indie producers to the lot, including Stanley Kramer, Robert Rossen and Sidney Buchman, among others.

Since Howard Hughes took over the helm at RKO, he has instituted numerous changes which have had some beneficial results, pic-wise. Hughes, however, also surrendered his solo control to a large extent with the long-term deal with indie team of Jerry Wald and Norman Krasna. They have full autonomy on films budgeted up to $900,000.

Universal revitalized its entire studio operation with a complete switch in policy under Leo Spitz and William Goetz. The outfit, faced with a tough market, has departed entirely from expensive, "prestige" pix and now is at work turning out less elaborate product in keeping with trade conditions.

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ST. LOUIS
WASHINGTON

Video's Plunge Into Pix

Continued from page 1

5,000 hours of film a year." Compared to the 650-odd hours of theatrical film that Hollywood turns out annually, that cues the volume importance of pix to TV, if nothing else.

McConnell and Sacks declare they're going to the Coast merely "to see," and are not sanguine about any of the proposals, at least just now, either to buy either of the two mentioned studios or to buy any residual film rights from any studios for their played-off theatrical features. By chain reaction, the Louis R. Lurie-Warner Bros. deal has started thinking in other quarters; hence reports have been rife (and some not without substance) about both RCA-NBC and CBS ogling Hollywood product.

Levy, a pioneer director of CBS and with his brother Dr. Leon Levy, the second largest stockholder in the network, sees the horizon of vidpix production limitless in its importance to and stature in the video industry.

Having already reduced his CBS holdings by 40,000 shares, with 35,000 yet to be sold, Levy thus feels he can be in strong position to dicker with CBS, as he would with any other customer in connection with Official Films, Inc., which has been doing an increasingly big business in selling vidpix to TV networks. Official had one deal for $100,000 with CBS, and then turned around and resold a large bulk of film product to the National Broadcasting Co. This became the subject, incidentally, of some stockholder comment, in that a major CBS director was selling film product of his own outfit to his own network, and then reversed field and sold it to the competing NBC. For that matter, of course, Official Films sells to anybody in TV.

Goodheart As Exec Veepee

Significant forward step in increasingly vigorous activation of Official Films will be marked June 1 when Billy Goodheart, a pioneer veepee of Music Corp. of America, returns to show business after an eight-year hiatus to become executive vice-president of the company. Goodheart has been and will continue to be a grain stock farmer and cattle-breeder in Eaton, O., where his combined three farms total 720 acres.

William H. Goodheart, Jr., started the MCA office in New York, while Jules C. Stein and his brother, the late William H. (Billy) Stein, were still struggling to get the agency rolling in Chicago. Under Goodheart's deal he has an annuity payoff contract from MCA which still has almost seven years to go.

Among the important moves by OF will be the purchase of an important Hollywood studio specializing in vidpix production, and acquisition of other existing production agencies in other parts of the country.

Official Films is an evolution of a pix outfit for home consumption purposes, and has Aaron Katz as president; Levy as board chairman, and such show biz and radio-video personalities as Edward R. Murrow, CBS exec; both Levys, Katz, Alec Roseman, ex-WCAU (Philadelphia) sales manager, attorney Henry Jaffe, Kay Kyser, Jack Benny, Dinah Shore, Frank Sinatra, Mike Nidorf, Edward Wallerstein (former Columbia Records prexy) as directors and/or stockholders.

Unloading $2,250,000 shares

Levy's 75,000 shares, which he has sold or will sell—retaining over 20,000 shares for his family—represent a market value of over $2,250,000 at the current average price of over $30. His bow-out has nothing to do with Dr. Levy, who retains all of his better-than-100,000 shares of CBS.

Former's reduction of CBS holdings and bow-out from activity within the network is for the frank purpose of being enabled to deal "at arm's length" with CBS, on Official Films, as with any other customers. He is so bullish on OF's future in the video programming picture that he wants to devote his full time thereto.

As the coaxial cable approaches transcontinental completion the belief grows that if and when TV veers "back to Hollywood," as was the case of the big name radio shows, it will be in a more limited sense. Unlike radio's facility to cut in programs from divers points, TV requires on-the-spot preparation, rehearsals and presentation—and big comedy shows won't be able to afford bringing west the number of lesser acts that help round the vaude programs. Costs of transportation, etc., alone must figure, whereas they are more fertile around the Broadway belt.

But, apart from that, the film thing looms larger. To the degree, in fact, that "chains," as AM radio knew them, may not be as important in TV "chain" broadcasting. The in-the-can principle (i.e., on film) permits the advertiser to time and choose his own markets for telecasting, independent of any time-clocking and scheduling as with AM.

The film thing also looms importantly in relation to the physical studios. Sites for new building, limitations on new construction, even if desired, and huge investments for TV studios seem to incline top-echelon thinking more and more to the film idea.

The idea of buying part or all of Hollywood studio space is brushed off by people such as Sarnoff who point out the huge cost of equipment, and that "it pays better to build new TV studios from the ground up" rather than reconstruct some old Hollywood studios. It's for that reason that the 30 acres which RCA-NBC is buying in Burbank, from the Warner Bros., will be converted into specially constructed studios—when and if.

As regard any "deals" for Hollywood film plants, one executive cynically paraphrases an old Walter Winchell crack when he was barred by the Shuberts from their openings, the columnist topping, "I'll wait two weeks and go to their closings." The TV people figure that, by waiting, they might make better deals for Hollywood studios, although this is palpably an economic propaganda pitch. TV is the first to concede it will need all of Hollywood's know-how and production savvy when it comes to vidpix production.

Thesp Loanouts

Continued from page 7

giant crazy quilt in its ramifications.

Metro's duo at Paramount include Deborah Kerr, costarring with Alan Ladd in "Rage of the Vulture," and Robert Walker, pairing with Helen Hayes in Leo McCarey's "My Son, John." Paramount's two at Warners are Nancy Olson and William Holden, both in "Force of Arms." Latter studio loaned Wald-Krasna Jane Wyman, for "The Blue Veil," at RKO.

Twentieth-Fox's considerable package of now-off-the-lot personnel includes Victor Mature, starring with Jane Russell in "The Las Vegas Story," at RKO; Paul Douglas, topping cast of Metro's "Angels and the Pirates"; Gene Tierney, in Warners "As Time Goes By;" Gary Merrill, in England starring with his wife, Bette Davis, in Douglas Fairbanks' "One Man's Poison." Linda Darnell is in UI's "The Lady Pays Off," and Maureen O'Hara on the same lot in "Flame of Araby."

Shelley Winters is UI's loanout to RKO, for costar appearance with Farley Granger, also on loanout from Goldwyn, in "Behave Yourself." Goldwyn's Joan Evans has just completed another picture at RKO, Filmakers' "On the Loose." Lizabeth Scot is another on loanout to RKO, from Hal Wallis for Edmund Grainger's "The Racket." Wendell Corey, likewise pacted by Wallis, is at Republic for "Wings Across the Pacific."

Among those who recently returned to home base are Peter Lawford, back to Metro from appearing in Australia in 20th-Fox's "Kangaroo;" Marjorie Main also to Metro again from UI and "Ma and Pa Kettle at the County Fair." Janet Leigh is still a third Metro contractee now home again, after finishing added scenes for RKO's "Jet Pilot" and "Two Tickets to Broadway" at same studio. Jane Wyman return to Warners from playing opposite Bing Crosby in Paramount's "Here Comes the Groom," just in time to junket over to RKO for her current W-K assignment.

BIG HONOLULU BOW FOR 'GO FOR BROKE'

Honolulu, May 8.

World preem of Metro's "Go For Broke" at Waikiki Theatre last Friday night (4) drew top army brass, government officials and celebs from the mainland. Unveiling of pic, story of Hawaii's 442d combat division in World War II, was one of city's biggest from attendance standpoint and in Hollywood trimmings. Tickets went on sale a week in advance and lines started to form at 4 a.m. the day sale began.

Van Johnson and director-writer Robert Pirosh flew over for the preem. Gen. Charles W. Pence and Gen. Floyd J. Parks, regimental commanders of the 442d, were flown here from Washington.

Theatres Reap

Continued from page 7

display cases, television sets for foyers, etc.

The amended order continues the hardship provision for new theatres. However, under the new language, those who want to build theatres in areas expanding because of defense production are authorized to seek permission for such work. The general amendment to M-4 provides that anyone who wants to build anything with more than 25 tons of steel must obtain NPA approval.

Television and radio broadcasting buildings, formerly exempted from the amusement construction order, come under the general ban on use of more than 25 tons of steel for any structure.

Boom Theatre TV

Continued from page 3

events was equally good but sale of home receivers, paradoxically, is now in a slump.

In disclosing the new orders, which he termed the first large group for any kind of theatre TV, Walter A. Buck, RCA veepee, hailed them as presaging an early realization of the widespread use of big-screen video as a regular adjunct to film entertainment. New orders for RCA equipment, combined with the RCA units now in operation and those bought from Paramount, General Precision Laboratories and other manufacturers, brings the number of units ordered or installed to over 75.

Exhibs ordering the RCA equipment include Samuel Pinanski, for his American Theatres Corp.; Fred Schwartz, for Century Circuit; Frank C. Walker, for Comerford-Publix Theatres; Elmer Rhoden, for the Commonwealth Amuse. Corp.; Si H. Fabian, for the Fabian circuit; Edward B. Arthur, for the Fanchon & Marco houses; Walter Reade, Jr., for the Reade theatre chain; Mitchell Wolfson, for his Wometco circuit; E. C. Grainger, for the Jamestown Amusement-Shea Circuit; Edwin Silverman, for his Essaness Circuit; M. A. Lightman, for Malco Theatres; E. C. Prinsen, for the Dallmer Theatre Co., and United Paramount Theatres. UPT's order for 20 units was announced last week.

Number of installations expected to be in operation in the near future brings that much closer the time when exhibs with theatre TV will be able to bid for exclusive video rights to some of the nation's top sports events. In line with that, the next important step for theatre TV exhibs will be the FCC hearings starting Sept. 17, when they'll present their case for the assignment of exclusive channels for big-screen pickups and networking facilities.

Interstate Orders TV For Southwest Houses

Dallas, May 8.

Interstate Theatres has ordered four large television screens for installation here, in Fort Worth, Houston and San Antonio, according to Robert J. O'Donnell, veepee and general manager. He wouldn't say when they would be installed.

"There's no point in saying when until we can be assured of live sports, special or news events," he added. "Frankly, I don't believe we will have use of television until the local television stations hitch to the coaxial cable."

Inside Stuff—Pictures

Jerry Wald and Norman Krasna have privately expressed themselves on the lack of esprit currently existing in Hollywood, and wonder whether this lack of coordination and cooperation, intra-industry wise, may not be still another contributory factor in the pix biz downbeat. They point to themselves as having been a going concern for nine months, but since they started as Wald-Krasna Productions on the RKO lot, in a profit-sharing arrangement with Howard Hughes, "we haven't had one welcoming sign or letter from the Hollywood Producers Assn. It may seem a little thing but, after all, we will make top pictures for RKO, and while Y. Frank Freeman, et al., perhaps may think we automatically fall into the Assn. of Motion Picture Producers, via RKO, which we do, somehow you'd think that the officers or the paid secretary would go through the motions of a cheerio. Almost any lodge member gets that kind of a token welcome mat, corny as it may be, but corny as it is, maybe we'd like it too!"

Metro is burned over recent column blasts at "Mr. Imperium." Columnist Walter Winchell first itemed that Radio City Music Hall, N. Y., had cancelled the Ezio Pinza-Lana Turner starrer after theatre execs had caught the pic at a screening. He followed up a week later with a quote from an out-of-town critic who agreed with him in his contention that Pinza was too old to do romantic roles such as script called for. Couple of other columnists made similar raps.

Distrib execs say Winchell didn't see the picture and was judging it from secondhand comment. Music Hall topper Russell Downing said "Imperium" had not been dated and that no deal had been set, but M-G reported theatre had agreed to pencil in film sight unseen.

Maurice Chevalier is receiving a great press in the French Canadian papers, also in his native country, especially in light of his click in Montreal where he opened his North American tour. Several queries from the Canuck press indicate that his wellwishers and the French star both are resigned to the fact that the State Dept.'s attitude bars him out of the U. S., at least for now, because of alleged pro-Commie feelings. Most notable of that was the Stockholm peace petition which he signatured—unthinkingly, says he.

Postponement of "Rock-a-Bye Baby," due to lack of an immediate Technicolor commitments, caused several shifts on the 20th-Fox production schedule. Susan Hayward, slated to star in "Baby," was handed the top role in "I'll See You in My Dreams," formerly titled "The Jane Froman Story." Part had been previously assigned to Jeanne Crain, currently in "The Dr. Praetorius Story." David Wayne and Dale Robertson drew support roles in the Hayward starrer, which rolls May 28, with Walter Lang directing.

All the Howard da Silva scenes in "Slaughter Trail," a total of 22 minutes, will be refilmed when RKO takes over the indie film recently produced by Irving Allen. There will be an addition of 15 minutes' running time. RKO is figuring on Brian Donlevy or William Bendix as a replacement for da Silva, one of the "unfriendly" witnesses in the House Un-American Activities hearings. Allen, who directed the original picture, is likely to pilot the new footage.

Universal-International will have a permanent waterfall on its lot as a result of drought in the California hills. Script of "Flame of Araby" called for Maureen O'Hara to dunk in a mountain cataract but all the natural springs were dry. The artificial Niagara, 36 feet high and 20 feet wide, will spill 15,000 gallons per minute, after which it will be pumped back to spill again. It will be used for other UI pictures and rented to outside companies.

Paul Gallico originally wrote "Paris Edition," now retitled "European Edition," backgrounded against the Paris edition of the N. Y. Herald Tribune, as an original for Columbia Pictures. Since then he expanded it into a mag serial, "Trial By Terror," inserting a more topical fillip having to do with an American newsman caught behind the Iron Curtain. Sam Marx is producer on the picture; William Castle the director.

Twentieth-Fox's "Wild Winds," postponed last September when Victor Mature was injured in a motorcycle accident, is coming out again with a new cast, a new script treatment and a new title, "Red Skies of Montana." Search is on for replacements for Mature, John Lund, Jean Peters and others in the original cast.

Report Pic Pact

...ontinued from page 5

ernment on a "no exchange" basis were denied in N. Y. Monday (7). Under "no exchange," all revenue from rentals would have to remain in the country.

According to one source in B. A., the key to the rumors was the announcement that Argentina was resuming purchases of U. S. automobiles on import deals of that kind. The source reported that 15,000 cars would be going into the country via permits allegedly obtained by black market speculators, with U. S. financiers reportedly involved in the deals in combination with Argentinian government execs.

These operators, it's claimed, have been approaching U. S. film toppers in B. A., offering to show them how they can get their pictures into the country. Ever since a few Argentinian distribs, such as Films Mundiales, Guaranteed and Empa, completed deals allowing them to import Eagle Lion Classics, Selznick, Lippert and Samuel Goldwyn pix, it's been assumed that the back of the major companies' opposition to "no exchange" deals had been broken and they would be forced to follow suit. Government officials in B. A. hoped this would be the case.

Reports are that the next few days should tell whether Argentina is prepared to allow any remittances at all, or whether imports in Argentina will be allowed only when a sufficient rake-off goes into official pockets, as allegedly was the case of the automobiles.

Because of recent developments in Argentina, such as the government's takeover of La Prensa, U. S. distribs had virtually given up hope of ever getting coin out of the country.

Einfeld Gabs With Envoy

Charles Einfeld, 20th-Fox ad-publicity v.p. now on a South American tour, huddled Monday (7) with U.S. Ambassador Ellsworth Bunker in Buenos Aires on film distribution problems in Argentina. Understood the present deadlock over remittances on U. S. rentals earned in the country was discussed.

Einfeld also discussed with the ambassador company's plans to make a picture in Argentina next fall. Titled "The Way of a Gaucho," pic will be made in Technicolor. Producer Philip Dunn and director Jacques Tourneur plane from Miami on Saturday (12) to scout locations in Argentina. Also going are Charles Kirke, art director, and cameraman Arthur Arling.

Honor Ricketson

Denver, May 8.

Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, was given the Anti-Defamation League American Legacy award at a meeting at the Alany Hotel. The award was made by Federal Judge Lee Knous.

The award was made in recognition of the work Ricketson has done in bettering relations among races and creeds in the community.

Lurie Huddling With Warners

Continued from page 3

Oscar Samuels, did not accompany him, but Ed Weisl, partner in the law firm of Simpson, Thacher & Bartlett, who has previously been on the Paramount board and knows the picture business, was designated attorney by Lurie for his N. Y. negotiations. These have been going on in the Savoy-Plaza Hotel, and may shift to the WB homeoffice today or continue at the hotel.

Major developments in the negotiations are:

1. Lurie will liquidate the WB realty for an estimated $75,000,000, of which his syndicate would benefit 24%. That figures to be some $18,000,000 of the $25,000,000 entailed. It parallels Howard Hughes' takeover of RKO control, which also required only 24% (actually 23⅝%) of the stock. His investment was around $9,000,000, and Hughes, like Lurie's syndicate, figures to get back most of it from the theatre holdings, thus leaving him with a production-distribution company almost "for free," relatively speaking.

2. Louis B. Mayer's importance in the future of the Warner Bros. producing-distributing organization looms increasingly large, despite Lurie's "no comment." But insiders logically dope Mayer's hand in the entire deal, without figuring in the actual stock purchase. It has reached the proportions that Mayer first gave the greenlight on the deal when he went to San Francisco three weeks ago for the General MacArthur reception, and then huddled with Lurie. It would be the answer to "who's gonna run the Burbank plant?" Lurie laconically answered queries along these lines, "Who wouldn't want L.B.?"

(How Mayer's pride figures on wanting to reactivate still another studio is obvious, in light of his seemingly unhealing breach with Loew's, Inc. prexy Nicholas M. Schenck. It is held inevitable that Mayer, whose name adorns the Metro-Goldwyn-Mayer corporate title, would become merely a trademark in Culver City. Samuel Goldwyn, of the M-G-M name, has long since not been connected with the production subsidiary of Loew's, Inc.)

The caution which now rules both the Lurie and Warner Bros. camps, because of "too much publicity" is natural.

Justice Dept., SEC Hurdles

The Justice Dept., the Securities & Exchange Commission and other legal ramifications must be hurdled. However, that's figured as "something more for the lawyers to battle through," and not insurmountable."

The caution also on "getting up that $25,000,000" is likewise minimized. Lurie has no qualms about the bankroll. "The money's there," he states.

The roster of prospective backers mounts. Sol Lesser, whom Lurie specifically mentioned as not being in, along with Mike Rosenberg, because of his past financing associations with both on production and theatre holdings in California, now wants a $1,000,000 piece of the syndicate. Transamerica is earmarked for $5,000,000; Charles Allen & Co., the New York underwriters, for $3,000,000; Samuel Ungerleider, $1,000,000, and maybe more via the brokerage firm, which has Al Goetz and Al Leeds as partners. Latter is a Warner brother-in-law. Nate Cummings, board chairman of Consolidated Grocers Corp., Chicago, and an uncle of Metro producer Jack Cummings, Arde Bulova, the watch man; Clint Murchison, Dallas banker and oilman; Lee Shubert, Sam Gottesman (paperboxes, N. Y.), are mentioned for $1,000,000 contributors. Lurie earmarked himself for $5,000,000 and "I'll go up to $7,500,000 or 8," he says.

Mayer is back on the Coast from a Miami Beach visit, where he saw Joe Schenck, who is occupying the Nick Schenck Florida house, but he did not see the Loew's president. Serge Semenenko, veepee of the First National Bank of Boston, saw Mayer in Florida and it is said that the reportedly retiring Metro studio executive has been assured of capital from that direction.

Sol Lesser, who flew to Frisco last Thursday (3) to huddle with Lurie, returned to his Beverly Hills home the same night, admitting that he has $1,000,000 in accumulated profits available for "investment purposes." Lesser reported that James Cavagnaro, of Transamerica and Bank of America, was handling the banking interests' investments in that corner.

When the Lurie-WB story broke in VARIETY, Harry M. Warner was queried by phone at the Gideon-Putnam Hotel, Saratoga Springs, where he had gone to await the return of Jack Warner and Lurie from California. The WB president admitted the negotiations but observed that if somebody else "offered more" he would listen, adding that 24% "does not constitute control." To both of these Lurie observed that "H. M. was doing some goodnatured stalling, adding that "so far as I'm concerned we have a deal at that $15-a-share price."

Besides the quick turnover on WB realty, the trade figures that Lurie & Co. can realize much from the Music Publishers Holding Corp., which collects around $1,000,000 in annual performing rights income via the American Society of Composers, Authors & Publishers (see box herewith).

Lurie figures to remain east two or three weeks, depending on the extent of the paper work.

In effect, the selling-off of the WB theatre holdings achieves the Government's edict on "divorcement."

WB Music Firms

One of the most sustained profit-making facets in the projected Lurie buyout of the Warner Bros. involves the latter's Music Publishers Holding Corp. Combine, comprising the Harms, Remick, Witmark and Advance firms, is the most powerful entity in the music business with a regular annual income of about $1,000,000 from the American Society of Composers, Authors and Publishers alone. It's not expected that any deal involving the Warner interests will interfere with the continued operation of the MPHC.

Warner Bros. originally entered the music business in the late 1920s with the purchase of the Witmark firm for $1,000,000 from the Witmark brothers. Several years later, when sound became important, the Warners bought out the Harms, T. B. Harms and Remick companies from Max Dreyfus for $8,000,000 and then added the DeSylva, Brown & Henderson catalog. Dreyfus later bought back the T. B. Harms and DeSylva, Brown & Henderson firms when he launched his Chappell combine. Around 1940 the Warner group added the Advance firm to its roster after paying $75,000 for the Ager, Yellen & Bornstein pubbery.

Lurie Greeting

Louis Lurie, San Francisco realtor and showman who arrived in New York Monday (7) to huddle with the Warner Brothers on his projected buy of their company, was greeted with an official Frisco city flag at the Savoy-Plaza Hotel, N. Y., where he's staying. Group of his N. Y. friends and associates presented the flag to him in a ceremony in his suite, after which it was hoisted outside the window.

Gag was arranged by Harry Maizlish, owner of KFWB, former WB radio station on the Coast, and a group of Frisco businessmen. They arranged with Frisco Mayor Elmer Robinson to have the flag flown to N. Y. to be at the Savoy on Lurie's arrival.

CINEMA 'HAS NO TIE WITH LURIE WB DEAL'

Louis A. Lurie, San Francisco financier who is engineering deal for purchase of the three Warner brothers' stock in Warner Bros., recently became a stockholder in Cinema Productions, but there is no tieup between CP and the WB transactions.

Lester Cowan, CP exec and producer of company's projected pic, "Main Street to Broadway," said yesterday (Tues.) that because of the roster of exhib leaders in CP, there was wide speculation as to whether the theatre toppers were in on the Warner deal. Cowan said Lurie bought an undisclosed block of stock in CP but that his connection with the company was no more than as a stockholder.

Cut Costs for Us

Continued from page 3

have lopped substantial amounts from pic budgets was the report by Spyros P. Skouras, president of 20th-Fox. He disclosed the average pic cost in 1950 was $1,500,000 at 20th, representing a continuing downslide since '47, when the average was $2,238,600.

New England Clamor

Joining in the clamor about high rentals despite lowered production budgets was the Independent Exhibitors, Inc., New England outfit.

In an organizational bulletin, the group asserts: "We understand that film prices went up because of increased costs in the making of pictures, and exhibitors gave increases because of the conditions outlined to them regarding production costs. Reluctantly we paid, but always we urged economy on the cost in production. Now that th costs are down, we with many other exhibitors wonder that some relief in film rentals isn't in order."

It was clear from the New England unit's report that Skouras' statement on budgets was touching off the exhib blasts. Theatre org stated 20th "certainly deserves the praises of the entire industry for its effective way of meeting the conditions prevalent in our business today."

But in reference to this and the economies effected by other production companies, the theatre outfit states it can't reconcile the present "extortionate sales policies" with the economy drive that has been accomplished in production.

'Tired Old Men'

Continued from page 3

gency," said Myers. "Instead, they remain complacent and indifferent. Maybe they just are tired old men and haven't push left to fight. We expected by this summer there would be under way a nationwide promotional campaign to bring back the people to theatres, but still there's no sign of anything.

"It looks as though the independent exhibitors alone have any fight left, and it will devolve upon them to rescue this business from its doldrums. They've done a number of big things locally, like the 'Roy Rogers Day' in Des Moines. Let's not blame television for our plight. The industry's own indolence is much more of a cause."

Myers also took distributors to task for their lack of energy and slowness in tackling other problems in addition to those created by boxoffice troubles. After many weeks, he pointed out, he's 'still waiting to hear from them about arbitration.

Lack of TOA Aid

Continued from page 3

let loose his blast in a PCCITO organizational bulletin.

Harvey stated: "TOA helped form COMPO, then after the corporation was formed and ready to go to work, they bucked and demanded a change in the COMPO bylaws. All of the other organizations, in order to keep TOA in the fold, gave in and agreed to the changes. The amended bylaws were then submitted to the 10 charter members for ratification, and rapidly nine groups ratified.

"TOA at its executive board meeting in Washington during the week of April 2 ratified the new bylaws but also issued the statement that their ratification did not commit their units and that the TOA board hoped their units would cooperate.

"The situation, therefore, is somewhat better but still TOA elects to stay on the fence. The leaders of most of the TOA units claim they all want COMPO, so what is the real story behind this double-talk? Is TOA afraid COMPO will replace it? What kind of exhibitor leaders are those who attend an executive board meeting and cannot speak for their units?

"I say, 'Let's get COMPO going, with or without TOA'."

Lanza Hottest Longhair Draw

Continued from page 1

rule, and house records established in several cases. Some were recital dates; others were with orchestra. About 90% of the dates called for fee of $2,500 against 60% of the take. Tour started in Scranton, Pa., Feb. 16, closing in Fresno, Cal., April 30.

Grosses, and Lanza's share of the take, in the various cities were: Scranton, $8,640 ($5,185); Utica, $7,100 ($4,260); Pittsburgh, $8,170 ($4,085, plus an additional $1,000 from a paid rehearsal); Baltimore, $6,550 ($3,930); Cincinnati $8,275 ($4,140); Richmond, $9,240 ($5,545); Columbus, $7,415 ($4,450); Philadelphia $7,500 ($3,500 special fee, outright); Miami, $8,610 ($5,165); Orlando, Fla., $5,370 ($3,220); Daytona Becah, $5,400 ($3,240); Tampa, $7,925 ($4,755) Tampa's gross set house record.

Also, New Orleans, $10,040 ($6,025); Milwaukee, $11,250 ($6,750); Chicago, $6,900 ($4,180); St. Louis, $8,700 ($5,130); Toledo, $7,000 ($4,200); Wichita, $7,990 ($4,795); Omaha, $17,960 ($6,180 on special arrangement); Ogden, Utah, $4,800 ($2,180); Kansas City, $7,225 ($4,335), and Fresno, $5,660 ($3,395). Omaha set a new house record. Kansas City's take exceeded a sock matinee gross of "South Pacific." New Orleans' crowd was the largest in concert history, and many in Milwaukee's audience came from Chicago, 90 miles away.

The trade has been a little puzzled about Lanza's sock concert draw. Tenor's repertoire isn't in the pop vein, as is a Laine's or Sinatra's, but Lanza drew the bobbysoxers as well as matrons, and men as well as femmes. He hasn't had any special hypo or buildup, as did a Sinatra. Tour was on a straight concert basis, and not a p.a. following a recent picture. Lanza's latest film, "The Great Caruso," hadn't been released yet in any of the towns where he sang.

Lanza didn't have the help of regular concert series in certain cities, because some local managers had felt that his $2,500 vs. 60% fee was too high for a comparatively unknown longhair. (Such fees are usually reserved for a Bjoerling, Pons, Flagstad or Anderson). Other managements who quickly picked up Lanza instead, as in Pittsburgh, however, cleaned up.

There was some Hollywood draw, on basis of his two previous films, "That Midnight Kiss," two years ago and "Toast of New Orleans," last fall. In certain towns where Lanza appeared, some exhibs ran the pix as a double-feature in their firstrun houses. In a few towns he toured, Lanza's newest pic, "The Great Caruse," is since being shown on a roadshow basis, purely as result of the concert reaction.

Lanza's recordings are regarded as having aided his concert draw more strongly than his films. His "Be My Love" disk, now over the 1,000,000 sale mark, especially helped, and in turn will benefit from the concert tour and the "Caruso" pic for a much higher sales figure. Interestingly enough, the album made from the "Caruso" pic had sold well over 100,000 copies even before the film's release.

But the trade is still a little baffled at the overwhelming reaction to a singer with no extensive musical training or operatic background, inexperienced before the war, with just some postwar radio work since, an addition to his disks and two films, as concert appeal.

But the response everywhere was hectic. In Pittsburgh, where Lanza sang with the local symphony, the concert was a sellout in 48 hours. Due to the ticket demand, the symph management for the first time sold tickets for the warmup rehearsal the day before, drawing 2,000 to that event, at $2 for orchestra and $1 for balcony seats. Lanza required police detail everywhere, at his hotel, the concert hall, etc.

Baltimore, a traditional bad concert town, was sold out seven weeks ahead. Chicago had $1,000 in the till, from word-of-mouth, before the first official announcement. In Scranton the concert was held in an accoustically-poor gym, with the audience sitting on hard benches and chairs. Yet 5,000 kids, femmes and men filled the seats and another 500 stood. In Utica the bobbysox crush was so strong that the police let in groups of 25 kids at one time as standees in the doorway for one number, shifting them in and out in groups. In Philly, Lanza's home town, 400 people sat on the stage of the Academy of Music, with a few more standing in the wings.

Critical reception was only fair in next-day newspaper music notices, but this didn't dampen any enthusiasm for the singer, with crowds besieging him till he left town. Tour was managed by the Judson, O'Neill & Judd division of Columbia Artists Mgt., with William Judd in personal charge for most of the trip.

Winchell-Runyon

Continued from page 1

reporting, editorials, public service, photography and to a most promising newcomer. Same principle will apply to stage plays, motion pictures, literature, as well as television, radio, magazine editorials and contents, and may also include the best comedian, songstress, singer, and most promising upcomer in the entertainment fields.

Winners will be selected by a board which will be reshuffled annually to keep the top figures in all fields judging. Names on these boards, which will be selected on a regional as well as national basis, will be kept secret until after awards are made. Idea is to keep the judging out of the hands of any group which has been named in perpetuity, thus avoiding "in the rut" selections and judges.

News Mags Cover Winchell

Walter Winchell "feud" with his column distribs, King Features, and some of his outlets, among them the Miami Herald, and climaxed by stories in press section of Time (Miami correspondent is Harold Luther Voltz) and Newsweek (Miami correspondent is News' Milt Sosin) resulted in speculation among the trade on the head "Winchell Enterprises, Inc." which appeared in Newsweek.

The news mags differed in content, with the Time story concentrating on the Herald hassle, pointing up the argument that led to it all, King Features' editing of his column plus the Herald's publication of reader protests on his Frank Costello exclusive interview, with no letters run in favor.

Newsweek pointed up Winchell's income, the huge Government tax bite from it, then added that the columnist had threatened to take his wares elsewhere if KF editing policy was continued. Also, that by 1952 he would set up "Walter Winchell Enterprises" to handle his activities. According to Winchell, it's all "a dream but one which eventually may come true." The whole idea stems from his longtime ambition to own and edit a small newspaper. Several years ago he was offered a buy on the Miami Beach Sun Tropics (now the Florida Sun), but nixed the deal on advice of the late Damon Runyon and others, who told him he would wind up neglecting his column and airer to concentrate on administrative details and "handling temperamental columnists." Publication was later sold to George (Fort Industries radio chain) Storer for a much higher sum than originally asked.

The Winchell Enterprises idea is a good one, he thinks, but again there's the same problem.

His announced idea of utilizing only two outlets (New York and Washington), with any other newspapers buying the column contributing the fee to the Damon Runyon Cancer Fund, is not feasible according to the Internal Revenue Dept. on a tax basis, thus negating any independent "syndicate" plans.

The "wishful thinking" remains. Eventually, he says, he may still wind up owning that newspaper of his own. He added "The editor might still wind up working for me," referring to the Miami Daily News, which published the lampooning of his interview with Frank Costello, via views of an habitual drunk who winds up in the local jail regularly, followed by Winchell's barbed item on a Miami daily losing revenue and circulation at height of season—in turn leading to a News front page editorial box blasting his item.

What interests him currently is what arrangements might be made for a deal with the ABC network, such as Milton Berle signed with NBC, assuring a life income. The publisher phase might follow.

If your mind is on this figure→ (don't let us bother you)

BUT if it's on this figure→

FIGURE ON

FACTS TO FIGURE ON!

SAN FRANCISCO
PARAMOUNT THEATRE
A boxoffice gold rush for holdover business and wow returns!

NEW YORK
MAYFAIR THEATRE
Sock opening plus holdover business!

PHILADELPHIA
STANTON THEATRE
Opening to one of the biggest takes in UA history.

And this is only the beginning!

WATCH THE DOUGH ROLL IN AND THE FIGURES FLY IN CINCINNATI, DETROIT, TRENTON, NEW BRUNSWICK, BALTIMORE, CHICAGO AND HUNDREDS OF OTHER SITUATIONS POURING IN EVERY HOUR—EVERY DAY—FOR ALL OUT, ALL THE WAY GREAT BALLYHOO RETURNS!

TRADE RAVES!

"Should reap a tidy profit for all concerned!" —*Daily Variety*

"An exploitation natural!" —*Hollywood Reporter*

"Diverting. Delivers excitement and has appeal!" —*Film Daily*

"Absorbing, thrilling for all!" —*Showmen's*

"For excellent returns in ballyhoo market. Builds strong mood and sustained suspense!" —*Variety*

"No question about business. Aces back-to-back!" *MP Herald*

"A natural!" —*Boxoffice*

"A boxoffice bonanza. An ace-high merchandising product!" —*MP Daily*

Released thru
UA

Film Reviews

Continued from page 6

Balarrasa

Catholic background but segues into Spanish niteries and sports auditoriums to give film a modern touch.

"Scapegrace" is the nickname given to the young lieutenant who tries to give up his former life gambling, drinking and women to serve the church. After seven years of study, rector sends him home to make sure that he wants to give up everything for the priesthood. At home, the future priest finds his family involved in black market operations. His success in turning his family to an honest way of life finally wins him his priesthood.

Fernando Fernan Gomez is convincing as the officer student and priest. Comic interludes by Manalo Moran relaxes dramatic tension. Direction is average and plush production sets seem to have been inspired by U. S. pix. *Cuba.*

Identite Judiciaire

(Legal Identity)
(FRENCH)

Cannes, April 19.

Astoria Films release of Merry Films production. Directed by Herve Bromberger. Screenplay, Jacques Remy; dialog, Henri Jeanson; camera, Jacques Mercanton; editor, Roger Dwyre. At Cannes Film Fest. Running time, 93 MINS.

Ramquier ..... Raymond Souplex
Berthet ..... Jean Debucourt
Dora ..... Dora Doll
Rose ..... Marthe Mercadier
Paulon ..... Robert Berri

A Gallic detective pic, this sacrifices suspense and movement to dialog and surface characterization. After the savory Henri Jeanson dialog loses its punch, the film sags in the obvious plot that follows. With no names, this is obviously not of U. S. caliber. Only exploitation pegs are a sex sadist, drug addicts and looksee into the workings of the French police.

Story is a battle of wits between Inspector Raymond Souplex and an unsavory sadist whose high official position makes him very difficult to grab. Killer is obvious from the beginning.

Souplex makes the cynical but tender inspector a measured playing that descends to monotony. Jean Debucourt gives the proper touch of neurosis to the killer. There are a few scenes that likely will get censorship clipping. Director Herve Bromberger has paced the pic too slowly.

Standout bit is done by Marthe Mercadier as the prostie. *Mosk.*

Entfuhrung Ins Gluck

(Wonder Child)
(ENGLISH-AUSTRIAN)

Vienna, April 26.

Sascha release of London Films (Alexander Korda-Karl Hartl) production. Directed by Hartl. Screenplay by Gene Markey, from idea by Hartl. Camera, Gunther Anders. Robert Krasker; music, Willy Schmidt-Gentner. At Apollo, Vienna. Running time, 95 MINS.

Sebastian Giro ..... Bobby Henrey
Rudi ..... Oskar Werner
Anni ..... Christa Winter
Jack ..... Robert Shackleton
Mrs. Wichmann ..... Muriel Aked
Gorik ..... Elwyn Brook-Jones
Pozzo ..... Sebastian Cabot
Nick ..... Klaus Hirth
Professor Rindl ..... E. Hartmann
1st Gendarme ..... Hugo Gottschlich
2nd Gendarme ..... Frank Bocheim

A considerable cut above the average for Austrian productions, and an equal degree below either stateside or British standards, "Wonder Child" is a film badly scarred by the three-sided hassling between Austrian producer-director Karl Hartl, Hollywoodite Gene Markey and London Films' Sir Alex Korda, which marked its production. A sizeable portion of its interiors were reshot in England after work in Austria had finished. These sections, using different casting from the original and showing scenes of labored rewriting, don't fit the rest of the piece, which isn't much to start with. Best features of the pic are some fine scenic shots of Alpine landscapes and a charming police dog playmate for "Wonder Child" Bobby Henrey.

The boy, who was so heartwarming and attractive in "Fallen Idol," seems fat, feminine and dull in this one. Much of this is the fault of girl-length hair and ridiculous velvet kneepants which the director believed appropriate to his part as a seven-year-old piano prodigy whose efforts at the keyboard had Mozart revolving underground. But young Henrey looks more like 14 than half that figure, and never emerges as a personality the audience could care about.

Story has the keyboard moppet being ruthlessly exploited by a money-hungry manager. Child gets away from him, into the hands of band of international thieves who decide to hold him for ransom. This sets off a hideaway-and-chase sequence.

Bob Shackleton seems uncomfortable in role of a goodhearted Yankee gangster member. Heartthrobs are provided by newcomer Christa Winter in the hideaway. But neither she nor the love affair ever emerge as more than obscure side issues. In the last reel, girl and Shackleton are pitted against rest of the band to return Henrey to the manager, who by this time appreciates his little treasure, and agrees to let him live a more normal life outside the 12 hours a day he's to continue massaging the 88s.

Performances are adequate. Oskar Werner, since picked up by 20th, shows a flash of special character. Muriel Aked, in role of an ancient governess, does well. Audience in German-speaking Vienna are much amused by the incongruity of showing a pic made in English by German-speaking actors synchronized into Berlin accents by still other talkers. No better than okay for lower halves. *Isra.*

'Dividend' Wins

Continued from page 4

in April, lack of big product to go around to all first-runs over the country undoubtedly hurt somewhat. Several new productions, just unveiled as the month ended, show promise of becoming real coin-getters. "Great Caruso" (M-G) looms as one of the strongest, based on its great showing on a batch of first playdates. "Forbidden Past" (RKO) did well enough its first stanza out to capture fourth place nationally for the week. "Communist for FBI" (WB) also shapes promisingly. "Tales of Hoffmann" (Indie) is displaying sock drawing power in smaller or arty houses.

"Fighting Coast Guard" (Rep), launched auspiciously in Washington, D. C., did excellent biz in its first few playdates. "Bullfighter and Lady," also from Republic, started out with just fairish returns, although crix liked it. "Brave Bulls" (Col), which was on disappointing side in N. Y., was rated nice in San Francisco. "Follow the Sun" (20th) got nowhere on initial date at N. Y. Roxy.

"Soldiers Three" (M-G), just getting around as April ended, wound up fifth one week and showed several fine playdates. "14 Hours" (20th), a disappointment in N. Y., also proved sluggish in many other engagements. "Rawhide," from the same distributor, displayed enough to finish fifth one week, but has not been heard from much since then.

"Tomahawk" (U), among top seven in March and winner in other months, added substantial coin last month. "In the Navy Now" (20th), formerly "U.S.S. Teakettle," did a little better under the new tag but seldom was big.

Reissue combo of "Up in Arms"-"Got Me Covered" (RKO) picked up some solid coin in several locations. "Cyrano" (UA) wound up eighth one week and was a runner several other sessions. "Kon-Tiki" (RKO), a documentary-type film, proved a winner in several arty situations. "Teresa" (M-G) did well on its initial playdate.

"Molly" (Par), formerly "The Goldbergs," continued a big box-office disappointment.

4 More Chi Suits

Continued from page 3

operated by Lou Reinheimer, which are in competitive vicinity to the Normal.

Named are Balaban & Katz, Warner Theatres, Warner Circuit Management Corp., Loew's, RKO, 20th, Warners, Paramount, Columbia, Universal and UA.

$216,000 Suit

Nine majors, four circuits and seven indie theatre operators were belted with a $216,000 antitrust suit in Chicago Federal Court yesterday (Mon.) by the indie Norwall Theatre. Case, filed by attorney John Sullivan, charges active conspiracy between majors and circuits to keep Norwall in subordinate position of fourth week of general release.

Seven neighboring theatre operators are charged with being passive conspirators who exercised their clearance over the plaintiff. Seven opposition houses were in third week of release during period cited, 1942 to 1950.

Norwall, operated by Nick Delucca, names Balaban & Katz, Great States, Warner Theatres, Warner Circuit Management, Loew's, RKO, 20th, Paramount, Warners, Columbia, Universal and UA, in addition to indie operators.

Asks $3,750,000 In Cincy Trust Suit

Cincinnati, May 8.

Damages of $3,750,000 from 17 defendants, including 15 motion picture corporations and two individuals, were asked in a suit filed last week in U. S. District Court here by the S. & S. Amus. Corp., charging violations of the antitrust act.

Plaintiff firm is headed by Reuben Shor and operates the Twin Drive-In, one of four Greater Cincy operations which recently inaugurated a combined first-run policy on 20th-Fox single features.

Named as defendants are Loew's, Inc., Warner Bros. Distributing Corp., Warner Bros. Pictures, Inc., Radio-Keith-Orpheum, RKO Radio Pictures, Universal Pictures, Universal Film Exchanges, United Artists, Paramount Pictures, Paramount Film Distributing, Columbia Pictures, RKO Midwest, Cino Theatre Co., Greater Cincinnati Theatres, Southern Ohio Theatres, Maurice White and Robert J. Libson. RKO Midwest and the White-Libson interests operate the major downtown theatres.

K. C. Theatre Settles Out-of-Court Trust Suit

Kansas City, May 8.

Settlement out of court has been made here in the anti-trust action entered by the Oak Park Theatre against the major film distribs. As a result of the settlement the Oak Park moves up to second-run, with a clearance of 28 days from first-runs instead of its previous 49 days. Settlement may cue a revision of zoning and clearances throughout the metropolitan area.

The case also involved a cash amount paid by the distribs, although this was not verified by the theatre interests. The sum was reported to be $100,000.

British Festival

Continued from page 2

British airlines and steamships, and in a record summer for theatres, hotels, cafes, niteries, etc. While Battersea Park serves only to entertain, the function of the South Bank exhibition is mainly educational. It shows off British achievements in art, science and engineering. The Dome of Discovery, the dominant feature of the site, underlines Britain's contribution to the world in many fields.

Legit Season Opens Festival Day

For more than a year, theatre managements have been planning their contribution to the Festival. The Arts Council has given active co-operation, and in consequence, many of these expensive productions will be freed from the burden of admission tax.

The new legit season was launched Festival Day (3) with the presentation of "The Three Sisters" by Tennents Productions, with a star cast headed by Ralph Richardson and Diana Churchill. Last night (Mon.), the Festival Ballet, with Alicia Markova and Anton Dolin, opened at the Stoll, and tomorrow (Wed.) Basil Dean's "Hassan" comes in. On Thursday and Friday, Sir Laurence Olivier enters the field with his two Festival productions, "Caesar & Cleopatra" and "Antony & Cleopatra." Olivier and his wife, Vivien Leigh, will star in both. The productions will subsequently fill a repertory season at the St. James' Theatre.

The film industry's contribution to the Festival has, of necessity, been of a modest character. Its major effort, of course, has been the all-industry co-operative production of "The Magic Box," a Technicolor biopic of the late Friese-Greene with Robert Donat as star. The feature and bit parts have been filled by almost every British artist of note, including Sir Laurence Olivier, Emlyn Williams and Eric Portman.

The Festival show at the Palladium will have Danny Kaye (a guest at the opening ceremony) who began a two-month stint last night (Mon.), while with the end of the vaude policy at the Prince of Wales, Val Parnell is launching next week a Festival revue, "Fancy Free," with Tommy Trinder as star.

Nightclubs Book Top Talent

The niteries, like other facets of entertainment biz, are alive to boom potentialities of the Festival season. Many feel justified in paying dollars to artists to entertain the dollar customers. At the Bagatelle, for instance, boniface Harry Levene inaugurated the season with Nancy Donovan and has inked Margaret Phelan to follow. Star attraction currently at the Cafe de Paris is Kay Thompson, who has another month to run before Bea Lillie takes over for a return date. The ritzy Society is just winding a four weeks season with Sylvie St. Clair, and the chanteuse will be followed by Irene Hilda, the French-American artist.

WB Personnel

Continued from page 3

of tension. If new management takes over, realignment of the sales department looms as a possibility, resulting in changes right down the line.

Exclusive revelation of the Lurie deal by VARIETY last Wednesday (2) threw the homeoffice into a turmoil. It's understood that only a few of the company's top echelon were aware of the negotiations, among them being Robert W. Perkins and Samuel Schneider, vicepresidents. Switchboard was swamped all day Wednesday with calls from newspapers, wire services, other tradepapers and execs from other companies, all seeking more information.

Meanwhile, it's "business as usual." Plans for a national sales convention are going ahead, no orders having been issued to hold up on preparations.

Nat'l A Holdout

Continued from page 3

share expenses involved in upcoming all-industry projects. In this connection, participants in the COMPO roundtable on production, set for June on the Coast, will pay their own hotel and traveling costs directly.

There were no specific reasons given for National's lack of monetary support at this time. Charles P. Skouras, head of the chain, also is a key figure in the Southern California Theatre Owners Assn., which recently balked on endorsing COMPO's new set of bylaws, which provide for direct representation for local exhib groups. SCTOA said it was plenty bothered by trade problems and decided to put off consideration of COMPO to another time.

Addressing the North Central Allied convention in Minneapolis yesterday (Tues.) COMPO exec-v.p. Arthur L. Mayer said 2,500 theatres have contributed dues to date, and most of these were units of large circuits. He made the report in connection with an appeal for wider support.

Mayer noted many industry execs have been apathetic concerning the trade org but despite this he expressed the belief COMPO eventually will meet success.

Las Vegas

Continued from page 1

barker of the Variety Tent in Las Vegas, and Nevada's Lt. Gov. Clifford Jones.

The five major niteries during the past year have spent an aggregate $2,500,000 for talent. Danny Thomas got $10,000 weekly during a stand at the Flamingo (Thomas donated his salary to the City of Hope, Los Angeles, a tubercular sanatorium). Lena Horne got $7,500, as did Tony Martin. Andrews Sisters got $12,500; Vaughn Monroe and Spike Jones bands got $12,000 each during their stand in that city. It's axiomatic that these clubs pay top salaries. Generally, acts up their demands when booked for Las Vegas.

The Las Vegas contingent is casing nitery acts while in New York. They're preaching the Las Vegas "Howdy, Podner" hospitality and are accenting the bounty of the town by lavish distribution of silver dollars.

They'll distribute the hard money at the Philly confab as well. Several in the Las Vegas contingent have been going on television shows in order to publicize the town's convention facilities. None is mentioning the casino operations. As Schiller says, "They'll find out about them when they get there."

UA Eyes $350,000

Continued from page 3

one "sound and realistic method" is hard work. "It is our intention to provide complete backing for our pictures by merchandising each and every one thoroughly," Heineman stated.

Max Youngstein, ad-pub v.p., pledged full promotional support, particularly on the local level. In implementing this, he told the convention UA has an ultimate goal of employing exploitation representatives in each of the company's 26 exchanges.

Other Speakers

Other speakers included Krim's partners, Matty Fox and Robert Benjamin; Seymour Peyser, general counsel; treasurer A. E. Bellenglier, producers Stanley Kramer, Robert Stillman and Jules Levey, and home office department heads and execs Jack Wrege, Milton Cohen, Joseph Sugar, Alfred H. Tamarin, Francis M. Winikus, Mori Krushen and John Hughes.

Kramer called for a departure from "formula thinking" in filmmaking and selling. He said UA under its new management has the opportunity to latch on to a strong market for indie producers but to accomplish this the company "will have to throw the book away and write a new one."

Dropoff in business and industry prestige was partially attributed by Kramer to the trade's public relations. He charged "so many crimes have been committed in the false claiming, the hysterical pitches, of our advertising headlines that the public now believes nothing, even if the claims happen to be true.

Kramer told a reporter on the side that UA's optimism should be reserved until the outfit picks up the ball on "Cyrano de Bergerac." He said the pic proved itself as having mass appeal in its road-show engagements—"now let's see if UA has the stuff" to sell the film on general release.

Heineman completed the lineup of district sales chiefs with the appointment of Jerome Safron as manager in charge of the Boston, New Haven, Philadelphia, Washington and Pittsburgh territory. Safron, formerly western division chief for Columbia, will work under Nat Nathanson, eastern division chief.

UA's prairie district was abolished with its jurisdiction taken over by other districts. W. T. Keith, prairie district head, takes over the southern district post which had been vacant.

'Cyrano' Oscar Contest

Designed to capitalize on the Academy Award won by Jose Ferrer as star of the film, United Artists ad-pub v.p. Max Youngstein disclosed the sales plan for "Cyrano de Bergerac" includes a contest for best showmanship campaigns by exhibs and best sales records by UA branch managers.

Two top UA-ers and two winning theatremen and their wives will receive an all-expense trip to the Academy Award festivities in Hollywood next year. Two runnersup will receive $500 U. S. bonds. Contest begins with general release of the film on July 20.

TV's 'Devil Work'

Continued from page 1

Continuing his appeal to program sponsors, he wrote: "Surely your sense of decency should not permit you to make common cause with sex artists whose stock in trade is to make sex didoes before innocent children in their homes.

The editorial urged parents to write to offending sponsors and "tell them plainly that they have no right to muddy up the minds of the family any more than they have to muddy up the family rug."

Hold That Neckline!

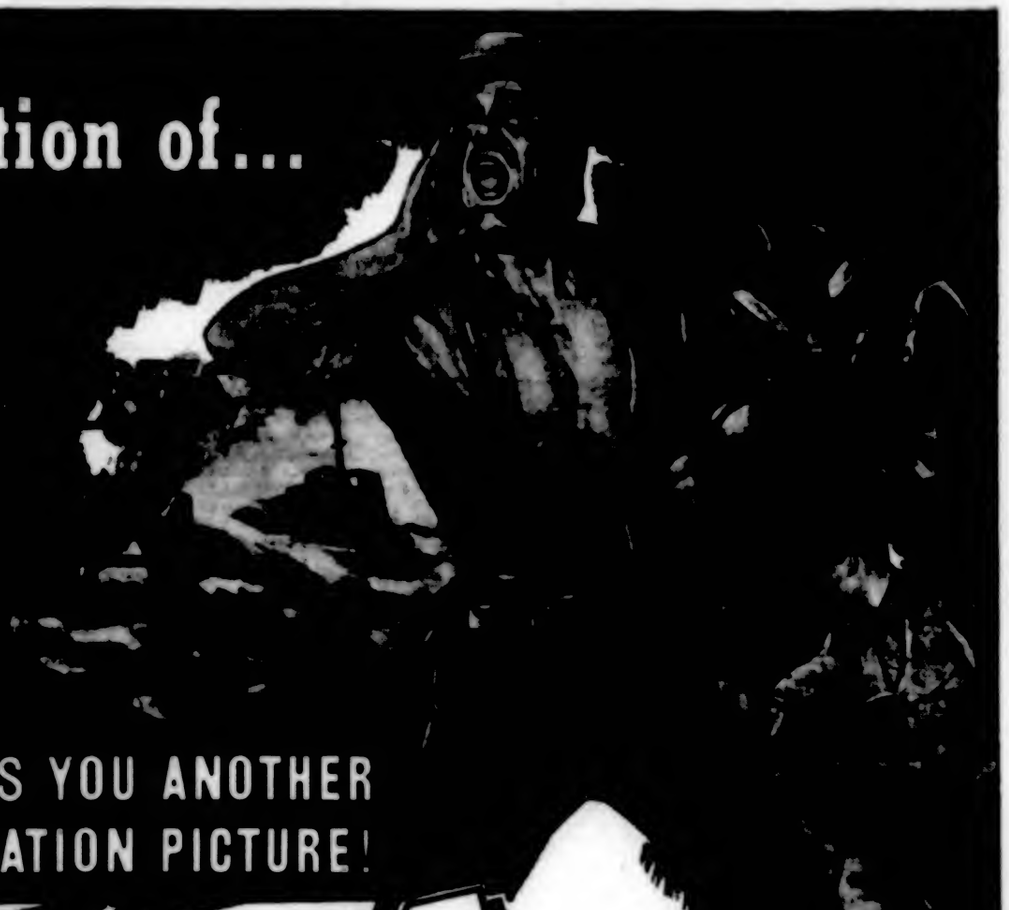
Cleveland, May 8.

Cleveland city councilman Harry Marshall has asked his colleagues to pass a resolution asking the television industry to stop plunging necklines.

He also charged that television actors and actresses are resorting to "the lowest depths in revolting, salacious and suggestive dialog."

To stop the neckline plunge and dialog, Marshall wants the Cleveland council to ask the industry to "clean up the debris."

In the tradition of...



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FIGHTING COAST GUARD

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with JOHN RUSSELL • RICHARD JAECKEL • MARTIN MILNER • STEVE BRODIE • TOM POWERS and SONS OF THE PIONEERS

Screen Play by Kenneth Gamet • Story by Charles Marquis Warren

Technical Adviser — Lt. Commander Robert C. Cannom, U.S.C.G.R. • Associate Producer-Director — JOSEPH KANE

A REPUBLIC PICTURE

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WASHINGTON, D.C.

ROOSEVELT
CHICAGO

FOX
SAN FRANCISCO

PARAMOUNT
and FENWAY
BOSTON

MAYFAIR
NEW YORK

Clips From Film Row

CHICAGO

James Coston, newly resigned Warner Theatres' zone manager, took over Beverly and Rhodes, former Warner houses which Coston had leased to circuit.

Lou Abramson returned as Allied of Illinois secretary after three-month Coast sabbatical.

Herb Cohen named assistant to James Donahue, Paramount central division manager, replacing U. V. Wortheimer, who takes over as Milwaukee branch chief. Jess McBride, former manager there, moves to Minneapolis to take post vacated by death of Ben Blotcky last month.

April theatre tax collections dipped to lowest point in history and 20% below April, 1950. Collections hit $89,535 as compared to $111,719 for same period during preceding year.

Leonard Utecht moves in as manager of Manor Theatre.

MINNEAPOLIS

Bill Westerman, Eagle Lion salesman, now with Lippert.

Opposition of competing Minneapolis independent exhibitors blocking efforts of Volk Bros. to obtain a new early availability of 14 days, in place of 28 days, for their new $500,000 1,300-seat Terrace in suburban Robbinsdale scheduled to open May 4.

Charlie Weiner, vet United Artist salesman, resigned.

Al Politz, RKO district manager out of Denver, here to confer with Harold Field on product deal for latter's Iowa theatre circuit.

Warner staff staging an "Art Anderson Sales Week" in honor of its branch manager.

Charlie Jackson, vet Warner salesman, and his wife, off on a European jaunt.

Minnesota Amus. Co. (Paramount theatre circuit) moved into its new building, giving it larger, modern quarters. Permits all departments to be under one roof.

PITTSBURGH

Andrew Simonik named manager of Warners' Virginia in Fairmont, W. Va., succeeding Tony Ghiardi, resigned. Simonik was formerly assistant at circuit's Liberty and Columbia in Sharon, Pa.

Dixie and Grand in Carnegie, operated since last October by Howard Benson, closed, and no future plans are in store for them. Owned by Manant family of Carnegie, houses formerly had been operated under lease by Mrs. C. E. Herman, widow of veteran exhib.

David Kephart, who rose from office boy to a spot in Warner Theatre circuit's publicity department, resigned to go with a Pittsburgh printing firm.

Jimmy Coyne, Universal salesman in the Erie territory, transferred to company's Philadelphia exchange, and Maurice (Red) Silverberg, who had been city rep, shifted back to Erie post which he previously held.

Eileen Johns, of Universal exchange, resigned to join Wilkens Jewelry Co.

INDIANAPOLIS

George T. Landis got his Victory Outdoor Theatre open recently, using portable equipment in Victory Field, home of Indianapolis American Assn. ball club, on Sunday nights and other times when team is on road.

Dave Cockrill, Denver exhibitor who recently bought Ted Gamble's half interest in Greater Indianapolis Amus. Co., met the press at reception in Columbia Club.

Guy Hancock took over operation of Roxy at Pendleton from A. McCarthy; Carl H. Kemp the Dream theatre here, from C. E. Smith, and Sconce Enterprises the Daisy, also here, from the Orr interests.

Gene Tunick, ex-Eagle Lion branch manager here, made Lippert branch manager in Cincinnati.

Sol Greenberg, who was E-L office manager and head booker, joined booking department of Y & W theatres.

Harry Meadows, formerly of Atlanta, added to United Artists sales staff here.

Hurok Leases

Continued from page 3

Constitution Hall here last season, when both its prima ballerinas fell on the over-waxed floor. At that time, the outfit vowed it would never again play the DAR's inadequate stage. Nails are prohibited in hanging sets there, etc.

Deal is a rental plus a percentage proposition. Local concert manager Constance Snow reps Hurok here on the deal.

Buffalo Theatre Pacted

Sol Hurok has also negotiated deal with Loew's for use of the Buffalo Theatre, Buffalo, Oct. 22-23 for his Sadler's Wells Theatre Ballet. Mrs. Zorah Berry is his local concert rep there. Buffalo will be first U. S. city visited by the new dance troupe, which will make its North American bow a few days before in Canada.

Kleinmans Hall or the Erlanger, both in Buffalo, have been found unsatisfactory for ballet.

Wald-Krasna

Continued from page 3

sal in exchange for Shelley Winters, who is costarred with Farley Granger in "Behave Yourself."

Latter is actually Wald-Krasna's first production for RKO carrying their billing. They brought it in in 30 days and with a $700,000 nut. George Beck directed and authored the screenplay. "Blue Veil" has two more weeks work and will be on schedule (36 days) and a $900,000 nut, with cast including Jane Wyman, Charles Laughton, Joan Blondell, Audrey Totter, Don Taylor, Richard Carlson, Alexis Smith and Agnes Moorehead.

"High Heels," to be directed by Alfred Werker; "Crash by Night," which starts in four weeks with Barbara Stanwyck starred, as soon as she gets through at Metro; "All the Beautiful Girls," the USO-Camp Shows story; and a Joan Crawford picture, with songs, are next.

Wald - Krasna, who "polished" almost 20 pix for Hughes as part of their deal before getting rolling on their own, did the last salvage job on "Two Tickets to Broadway." This will not carry their names, however; Hughes may give himself billing thereon, although the previewed print carried no producer credit.

Indies, SWG

Continued from page 7

other two Guilds, it can give notice of cancellation 90 days after date of the contract to take effective 60 days later; the indies have similar cancellation privilege if the SWG-majors deal on video fees is not acceptable. Either party can also cancel out with 60 days' notice if no industry pattern is set up in the 90-day period.

The compromise was effected through the efforts of Federal Mediator John A. Pfau, who was finally able to bring the two groups together after negotiations seemed to be blowing up on the important TV payment issue. Pfau insisted that a memorandum agreement on the subject be dictated and approved by reps of the two groups to prevent any further misunderstanding on the issue. Contracts are now being put into legal form by I. H. Prinzmetal, attorney for Robert L. Lippert, and Gordon Stulberg of Pacht, Tannenbaum & Ross for the Guild. Approval by boards of the two organizations is considered only a formality.

SWG agreed to accept television revenue due writers from producers and will set up necessary machinery to disburse the funds. Producers had protested that added bookkeeping, plus intensive search for writers after five-year or more period, would be costly and burdensome.

Defer NLRB Vote

Continued from page 7

also turn out commercial and educational product. If TVA wins in these six votes it would represent the screen as well as TV thespers.

TVA is contesting SAG in the six unaffiliated studios. However, it withdrew from the ballot in the SIMPP, AMPP and IMPPA voting. Choice is now between SAG or no union on the latter three. SAG feels that when the majors and leading indie studios go into vidpic production in a big way, all that output will be under SAG control whether it's lensed in N. Y. or L. A. Screenites point out that Columbia Pictures' Screen Gems, RKO's RKO-Pathe and Universal's United World Films are already in vidpic production in N. Y., as well as in Hollywood.

TVA has argued that the amount of vidpic production by the firms for which it is not contesting is "negligible." SAG, however, feels that they will eventually play a big part in filmed TV.

Col Snags Picker

Continued from page 5

to induce Col to untie Picker. Col toppers reportedly took the attitude UA was "raiding."

Post is the one left vacant when Arthur W. Kelly departed from UA. He was the company's exec v.p. in charge of all foreign operations. Unaffected by the Picker situation is Al Lowe, who is continuing as foreign sales manager. Picker, who's 37, joined the Col foreign department in 1935. He was upped to vicepresident of Columbia International Corp., the foreign subsid. in 1945.

Lowe last week announced the appointment of Sam Bekeris as regional supervisor in South America. Also, Paul Wir has been named manager in Panama, succeeding David Gould, resigned.

Ginsberg

Continued from page 3

dent and general manager in charge of studio operations, he had an annual salary of $260,000. Production policy differences with the homeoffice led to his departure from the company last summer.

From last July 15, when Ginsberg ankled the Par lot, to Dec. 31 he received $48,000 toward the $305,000 payoff. He also collected $145,000, which was his compensation for the year up until July 15.

Production post now is held by Don Hartman, who switched from Metro, in association with studio chief Y. Frank Freeman. Ginsberg's immediate successor was Sam Briskin but the latter's health forced him to drop the reins in favor of Hartman.

Hope Rousing $16,000, Port; 'A&C' Fancy 10G

Portland, Ore., May 8.

Cooler weather and better pix should boost boxoffice take at first-runs here this week. "Lemon Drop Kid" at the Orpheum and Oriental and "Abbott-Costello Meet Invisible Man" at Broadway look great. "Samson and Delilah" at pop prices should also shape well at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Abbott-Costello Meet Invisible Man" (U) and "Trigger, Jr." (Rep). Fine $10,000. Last week, "Only The Valiant" (WB) and "Insurance Investigator" (Rep), $12,000.

Guild (Parker) (400; 65-90)—"Blue Angel" (Indie). Fair $1,500 or less. Last week, "Madeleine" (Indie) and "Holiday Camp" (Indie), $1,800.

Mayfair (Parker) (1,500; 65-90)—"Only Valiant" (WB) and "Insurance Investigator" (Rep) (m.o.). Trim $4,000. Last week, "Groom Wore Spurs" (U) and "Gasoline Alley" (Col), $5,000.

Oriental (Evergreen) (2,000; 65-90)—"Lemon Drop Kid" (Par) and "Blue Blood" (Mono), day-date with Orpheum. Lofty $6,500 for Hope pic. Last week, "Climb Highest Mountain" (20th) and "Sierra Passage" (Mono), $4,700.

Orpheum (Evergreen) (1,750; 65-90)—"Lemon Drop Kid" (Par) and "Blue Blood" (Mono), also Oriental. Big $9,500. Last week, "Climb Highest Mountain" (20th) and "Sierra Passage" (Mono), $7,000.

Paramount (Evergreen) (3,400; 65-90)—"Samson and Delilah" (Par) and "Footlight Varieties" (RKO). Good $8,500. Last week, "Valentino" (Col) and "Navy Bound" (Indie), $7,000.

United Artists (Parker) (890; 65-90)—"Second Woman" (UA). So-so $6,500. Last week, "Father's Little Dividend" (M-G) (3d wk), big $5,600.

Picture Grosses

SEATTLE

(Continued from page 9)

000. Last week, "Vendetta" (RKO) and "Saddle Legion" (Rep), $5,200.

Music Box (Hamrick) (850; 65-90)—"Of Men, Music" (20th). Mild $4,000, but holding. Last week, "7 Days to Noon" (Indie) and "Royal Affair" (Indie), $1,900.

Music Hall (Hamrick) (2,200; 65-90)—"Great Caruso" (M-G) and "Painted Hills" (M-G) (2d wk). Holding at amazing $14,500. Last week, sock $18,400.

Orpheum (Hamrick) (2,600; 65-90)—"Soldiers Three" (M-G) and "Inside Straight" (M-G) (2d wk). Nice $6,000 in 6 days. Last week, $10,700.

Palomar (Sterling) (1,350; 65-90)—"Mating Season" (Par) and "3 Guys Named Mike" (M-G) (2d runs). Mild $3,000. Last week, "Bird of Paradise" (20th) and "Sugarfoot" (WB) (2d runs), $2,800.

Paramount (Evergreen) (3,039; 65-90)—"Appointment With Danger" (Par) and "Quebec" (Par). Mild $8,500. Last week, "Lemon Drop Kid" (Par) and "13th Letter" (20th) (2d wk), $7,300.

TORONTO

(Continued from page 8)

Fair $8,000. Last week, "Molly" (Par) and "Star Spangled Rhythm" (Par) (reissues), same.

Imperial (FP) (3,373; 40-80)—"Samson and Delilah" (Par) (2d wk). Fine $14,000. Last week, $20,000.

Loew's (Loew) (2,743; 40-70)—"Father's Little Dividend" (M-G) (2d wk). Solid $10,000. Last week, $14,000.

Nortown, University (FP) (959; 1,558; 40-80)—"Get It Wholesale" (20th). Very big $17,000. Last week, "Payment on Demand" (RKO) (3d wk), $10,000.

Odeon (Rank) (2,390; 50-90)—"Follow Sun" (20th). Nice $12,000. Last week, "Highly Dangerous" (Rank), $9,500.

Shea's (FP) (2,386; 40-80)—"The Enforcer" (WB) (2d wk). Good $9,000. Last week, $13,500.

Uptown (Loew) (2,743; 40-80)—"Bullfighter and Lady" (Rep). Fair $6,500. Last week, "A. & C. Meet Invisible Man" (U), $4,500.

BOSTON

(Continued from page 9)

die) (4th wk). Okay $9,000 for fourth round. Last week, $11,000.

Memorial (RKO) (3,500; 40-85)—"Can Get It Wholesale" (20th) and "Pancho Villa" (Indie). Oke $15,000. Last week, "The Thing" (RKO) (2d wk), $12,500.

Metropolitan (NET) (4,367; 40-85)—"In Navy Now" (20th) and "Inheritance" (Indie). Fair $16,000. Last week, "Oliver Twist" (EL) and "Ghost Chasers" (Mono), $17,000.

Orpheum (Loew) (3,000; 40-85)—"Father's Little Dividend" (M-G). Looks good at $17,000. Last week, "Valentino" (Col) and "Tougher They Come" (Col) (2d wk), $12,500.

Paramount (NET) (1,700; 40-85)—"Communist For FBI" (WB) and "Roaring City" (Lip). Unexciting $11,500. Last week, "Bullfighter and Lady" (Rep) and "Insurance Investigator" (Rep), $10,000.

State (Loew) (3,500; 40-85)—"Father's Little Dividend" (M-G). Fairly good $9,500. Last week, "Inside Straight" (M-G) and "Flame Stamboul" (Col), $7,500.

BALTIMORE

(Continued from page 8)

week, eight days of "Scarf" (UA) was $6,200.

Mayfair (Hicks) (890; 20-70)—"Fighting Coast Guard" (Rep) (2d wk) Maintaining pace at okay $4,500 after solid opening round at $6,300.

New (Mechanic) (1,800; 20-70)—"Rawhide" (20th). Nice $7,000. Last week, "Get It Wholesale" (20th), $5,400.

Stanley (WB) (3,280; 25-75)—"Only the Valiant" (WB) (2d wk). Drab $6,000 after $9,200 opener.

Town (Rappaport) (1,500; 35-70)—"Long Dark Hall" (EL). Nsh at $5,000. Last week, "Up In Arms" (RKO) and "They Got Me Covered" (RKO) (reissues), $4,700.

Rain, Cold Boost Mpls.; Hope 12G, '14 Hours' Slow 5G, 'Samson' 8G

Minneapolis, May 8.

Another bad weekend but this time, the rain and cold apparently helped biz. Bob Hope, local fave, did his part in luring the folks away from their TV sets, his "Lemon Drop Kid" proving a nice card for Radio City. Another newcomer, "14 Hours" is slow. "Samson and Delilah," on pop-priced run, shapes big.

Estimates for This Week

Century (Par) (1,600; 50-76)—"Queen for a Day" (UA). Poor $2,500. Last week, "Admiral Was Lady" (UA), $3,000.

Gopher (Berger) (1,000; 50-76)—"Samson and Delilah" (Par) (2d run). Big $8,000 at pop prices after roadshow run months ago. Last week, "Soldiers Three" (M-G) (2d wk), $3,000.

Lyric (Par) (1,000; 50-76)—"Sword Monte Cristo" (20th). Fair $5,000. Last week, "Bird of Paradise" (20th) (3d wk), $2,500.

Radio City (Par) (4,000; 50-76)—"Lemon Drop Kid" (Par). Hope probably No. 1 fave among male luminaries here but only good $12,000 is in prospect. Last week, "Get It Wholesale" (20th), drab $7,000.

RKO-Orpheum (RKO) (2,800; 40-76)—"Communist for FBI" (WB). Moderate $8,000. Last week, "Forbidden Past" (RKO), $7,000.

RKO-Pan (RKO) (1,600; 40-76)—"Outlaw Brother" (EL) and "Rogue River" (EL). Weak $4,000. Last week, "Only Valiant" (WB) (2d wk), $4,500.

State (Par) (2,300; 50-76)—"14 Hours" (20th). Slow $5,000. Last week, "Kettles Back on Farm" (U), big $11,000 in 9 days.

World (Mann) (400; 50-85)—"Happiest Days of Life" (Indie). In doldrums at $1,800. Last week, "Cyrano" (UA) (4th wk) ($1.20-$1.80), $2,000.

'In Navy' Best of New Indpls. Pix, Mild $9,000

Indianapolis, May 8.

Biz is sluggish at most first-runs here this stanza, with outdoor competition the main alibi. "In Navy Now" looks best of new entries with modest take at the Indiana. "Forbidden Past," at Circle, looms sluggish. However, "Great Caruso" is holding up well in second week at Loew's.

Estimates for This Week

Circle (Cockrill - Dolle) (2,800; 44-65)—"Forbidden Past" (RKO) and "Mask of Dragon" (Lip). Tepid $7,500. Last week, "Raton Pass" (WB) and "Lucky Nick Crane" (20th), $7,000.

Indiana (C-D) (3,200; 44-65)—"In Navy Now" (20th) and "Stop That Gab" (Lip). Modest $9,000. Last week, "Samson and Delilah" (Par), $10,500.

Loew's (Loew's) (2,427; 44-65)—"Great Caruso" (M-G) (2d wk). Nice $9,000 on top of sturdy $11,500 opener.

Lyric (C-D) (1,600; 44-65)—"Sword Monte Cristo" (20th) and "Storm Over Wyoming" (Indie). Modest $5,500. Last week, "Target Unknown" (U) and "Operation Disaster" (U), $4,500.

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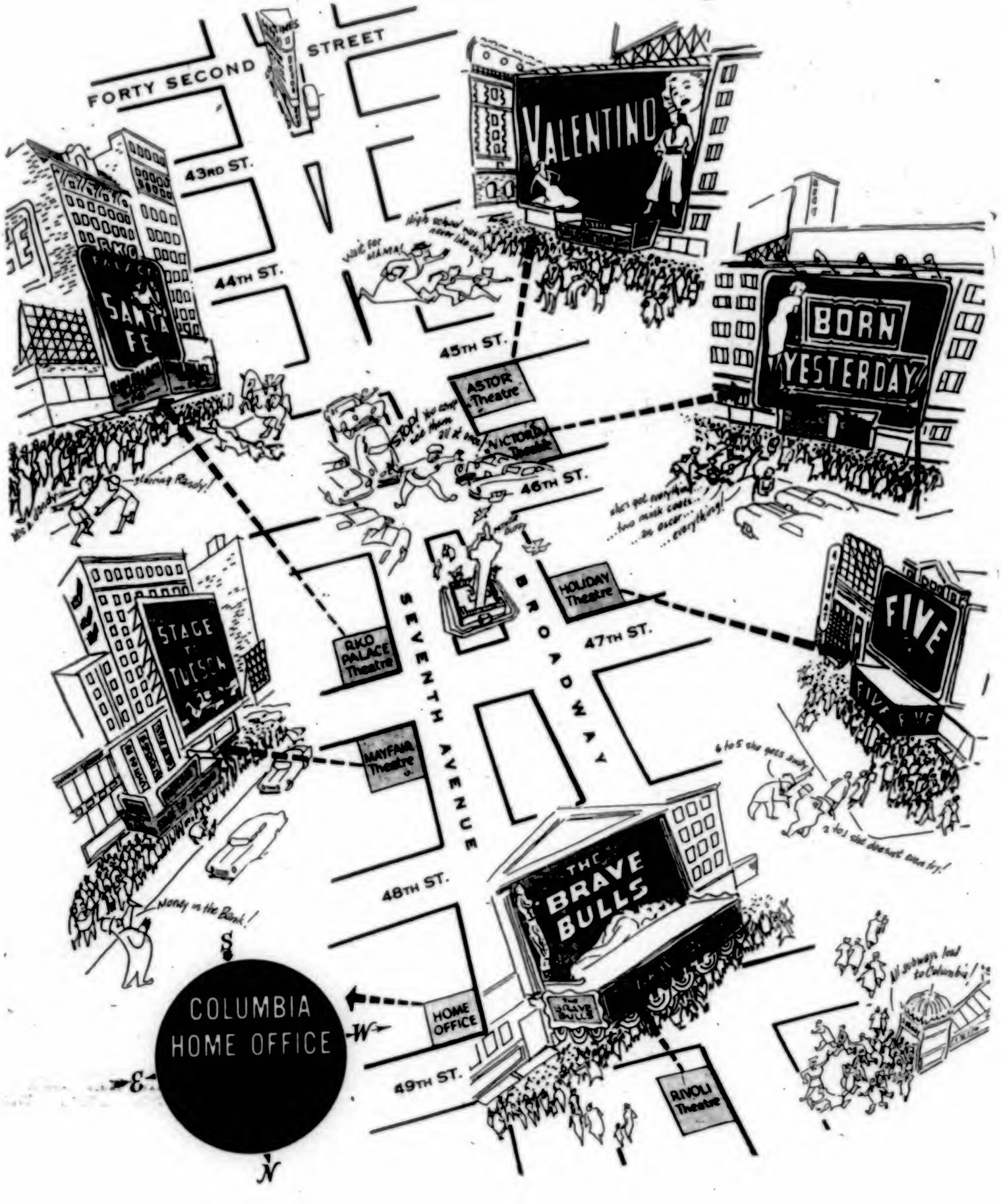

FCC Budget Cut by $575,000 as 90 Face Dismissal Unless Fund Restored; Cox Charges 'Pinks' Dominate Agency

Washington, May 8.

An economy-minded House, reinforced by charges that FCC is "made up of pinks and reds," cut the agency's budget for the fiscal year 1951-52 by $575,000 in a general slash of government expenses last week. The cut left FCC with $6,000,000 to operate for the year beginning June 30. Unless the amount is restored by the Senate, the agency will have to reduce its staff by 80 or 90 in the face of an expected heavy workload following the lifting of the TV freeze.

Prior to the House action, the House Appropriations Committee had refused a Commission request for a $275,000 increase in its budget to service an increasing number of broadcast stations, handle an anticipated rush of TV applications this winter, and add to its technical staff for studies in connection with UHF. The Committee felt that increased efficiency effected by the Commission's reorganization of its operations should enable it to get along with $6,575,000 (current budget) and still allow for the increase in workload.

When the FCC budget was brought up during House consideration of the independent offices appropriation bill, Rep. Eugene Cox (D-Ga.) launched into a tirade against the agency. Cox, who precipitated a House inquiry of the FCC in 1943, charged that the Commission is one of the most "dangerous" agencies of the government, that it must have harbored a Communist cell at one time, that it knowingly issued a license to a station owned mainly by Communists, that the agency's legal division has sought to "terrorize" broadcasters, that Chairman Wayne Coy is dominated by the Washington Post's owner, Eugene Meyer, his former employer, and that in permitting the Post to acquire control of the former CBS-owned station, WTOP, Coy evidenced "a loyalty to his old master."

Cox trained his guns mostly at the Commission lawyers. "If you should go down to the Commission," he said, "and take a look and not know that you were in Washington, you would think that you were in Moscow."

Cox's attacks aroused Rep. John Rankin (D-Miss.) to propose that the entire FCC appropriation be knocked out "until they clean house and fumigate."

Rep. Albert Thomas (D-Tex.) said that Commissioner Robert Jones, a former member of the House from Ohio, is "no more a Communist than this table." The same applies to Chairman Coy and to other members of the Commission, he said.

Rep. Cox agreed about Jones. "But can the gentleman name another man on that Commission of the same character and integrity?" he asked.

"Yes, Mr. Sterling and Mr. Walker," replied Thomas.

WILLSON NEWEST ENTRY IN JOCK-GABBER FIELD

Meredith Willson is the newest entry in the N. Y. disk jockey-gab field. Now that he's free of his chores on the NBC Sunday "Big Show," which has gone off for the summer, Willson will do a 45-minute late-night, cross-the-board commentary (with record spinning) show for WNBC, N. Y., going into the 11:15 to midnight slot.

Program will tee off in about three weeks. Willson will tape his talk sequences from the Coast, where he'll be berthed through the summer.

'Queen' Into Garden, N. Y.

Mutual's "Queen for a Day" climaxes its 11 city tour with a four-day visit to New York, starting Monday (14). On May 18 show will play Madison Square Garden, which it packed in 1945.

"Queen" drew audience of 15,000 to a broadcast in Philadelphia last week.

CBS' TV-AM Buildup Plans For Buff Cobb and Wallace

Buff Cobb and Myron (Mike) Wallace, husband-and-wife team who now do a late-evening radio gab show in Chicago, will be inked to a one-year AM-TV pact by CBS in a "bigtime promotion" buildup. Web's program veepee Hubbell Robinson, Jr., who flew to Chicago Friday (4) to o.o. them, sees them as New York timber. Their present contract with WMAQ, Chi, expires next month.

CBS' inking of the pair represents another move to develop new talent for both radio and TV, something which is currently attracting the attention of all webs. Wallace-Cobb do their Chi show from the Chez Paree nitery six nights weekly. She's the actress-daughter of the late Irvin S. Cobb and he's a longtime Chi radio gabber.

P&G Radio Lopoff, Skelton 7-Year TV Deal at $5,000,000

Hollywood, May 8.

"After television comes into the home people don't listen to radio."

Given this conclusion by its research department after months of exhaustive pulse-taking, Procter & Gamble is drastically changing its broadcast pattern and shifting its weight to television. One of the first moves was to cancel out Red Skelton in radio and move him into television next fall. He was put under a seven-year contract, exclusively for TV, and takes off on a 55-station NBC hookup in September. His only commitment is to P & G, negotiated last week in Lexington, Ky., by Freeman Keys, head of the Russel Seeds Agency, who holds a personal contract with the comic.

Also caught in the radio downdraft is "FBI in Peace and War," which will be dropped at close of the current cycle. In line with its thinking that TV is deepening its inroads into the broadcast picture, the Cincy soapmaker has earmarked eight shows for video in the fall. They are: Skelton, "Fireside Theatre" and "Kukla, Fran and Ollie" on the night time sched-

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Deejays Hit the Beach

Minneapolis, May 8.

Disk jockeys will be making their first invasion of Minneapolis municipal bathing beaches this summer.

WTCN has been given permission by the park board to air the record programs at the beachers. The bathers, who never before have had music while cavorting in the water, will get it as it's being broadcast by radio via loudspeakers installed at the beaches by WTCN.

WILLIAM GARGAN

Starring as
"Martin Kane, Private Eye"
NBC-TV (Now in 31st week)
Trendex Rating 34.7
Nielsen Rating—38.3
P.S. Also 2nd Highest Sunday Daytime Radio Program (Mutual)
Sponsored by
United States Tobacco Co.
Representative: Music Corporation of America

ABC Daytime Raid Plan Seen Backfiring As GM Renews on NBC

Chicago, May 8.

Apparently ABC's attempted raid on NBC's afternoon hausfrau block has backfired. NBC last week came up with a renewal from General Mills for "Live Like a Millionaire," daytime quizzer which ABC attempted to seduce into its camp.

Meanwhile, GM which is tightening its AM budget because of its heavy video billings, exercised its major radio slice so far on ABC. Food company is dropping out of the first quarter-hour of web's Don McNeill "Breakfast Club" May 25. Other ABC General Foods shows, backbone of net's daytime biz, are expected to remain.

Advertisers did lop off five minutes of the half hour "Million-aire" show on NBC which is aired in the 1:30 to 2 p. m. (CDT) spot. Last five-minute segment is slated to go to the American Tobacco Co. for a news briefie.

WOR 'Go Local' Pitch Snares National Clients

Despite the fact that radio is usually hit by warm weather doldrums, WOR, N. Y., has pitched up several summer hiatus packages that have been sold to national bankrollers.

Concept behind the packages, according to WOR veepee Pete Maddux, is that bankrollers who are taking a breather from network radio during the July-September months should use local campaigns in the important metropolitan New York market. Idea is that this area bulks so large in purchasing power that advertisers must continue to exploit it.

While the packages were pitched originally to national backers going off the air for the summer, other spenders have bought the deals also. Already inked are Beacon Wax, Peter Paul Candy, S.O.S. scouring pads, Dial Soap, Tartan suntan lotion and Cliquot Club.

Packages are of various types for the various kinds of campaign. However, Maddux stressed, all are on "the lowest possible cost-per-thousand basis

'Quiz Kid,' Commie Version

Washington, May 8.

Voice of America has been beaming to its world-wide audience the story of how "the Communist quiz kid got caught in his own trap."

Broadcast goes like this: "A minor Communist Party functionary was instructed by his superior to participate in a radio quiz program in West Berlin, because it paid hard cash to winning contestants. The plan was that the Communist would win and afterward, with a big fanfare of publicity, would hand over the winnings to the Communist Party.

"He succeeded in getting on the program, but someone informed the radio station's director about the conspiracy. When the program went on the air, the Communist was allowed to win an increasing amount of cash. And then came the final, all-important question. For a prize of $98 the Communist was told to pick out the one correct answer to the following question: 'How many slave laborers are there in the Soviet Union—4,000,000, 6,000,000 or 8,000,000?' At that the Communist's mouth hung open. For a moment he stood before the microphone perspiring. And then, without making a sound, he fainted dead away."

Wide Industry Split

Perhaps never before in radio annals has there been such sharp cleavage within the industry as currently exists over the new economic patterns being evolved.

On the one hand there are those, backed primarily by network radio management, supporting the reduction in time rates as already promulgated by NBC and CBS, and the new NBC "realistic appraisal" of network radio operation resulting in the present wholesale job layoffs.

Equally vociferous, however, are those who contend that the networks are writing off radio long before the audience.

NBC Sustainers Seen on Way Out; Stations to Shift for Themselves

Going the Whole Hog

Cincinnati, May 8.

Tom McCarthy, WKRC news chief, has added a new chapter to commercial radio hereabouts.

He raises and sells hogs to a general store that pays additionally for advertising them on his weekday early a.m., rural-flavored disk jockey series originating on the McCarthy farm. What's more, the store, Farm and Home Center, sets up a special display of the McCarthy-dressed porkers with signs spotlighting McCarthy programs.

One of the major recommendations to be made by the three-man Economy Board at NBC, as part of the web's overall entrenchment policy in radio to effect a streamlined operation and pared operating budget, will be the elimination of some of the services to affiliates. Primarily these will include some of the current sustainers that the network has been programming and feeding to stations, in order that the latter can fill open gaps in the schedule.

Because of the fact that many of the stations don't even bother picking up these sustainers any more, in view of their ability to sell the time locally, NBC considers it a waste of time and good web coin, so they've decided to let the stations shift for themselves.

Move is viewed with considerably more significance, however, since it's regarded as the opening wedge in the eventual fadeout of network sustainers in general. Because of present contract commitments, the networks cannot drop them. Eventually, however, it's expected that the webs will save themselves millions of dollars annually by eliminating sustaining program services and letting the stations go it on their own.

Fact that in its present economy sweep NBC has dropped a flock of producers and directors (with more firings on tap), including elimination of the post of production manager, held by Bob Womboldt, and dropping Leonard Goldstein's job as supervisor of auditions, is regarded as the clincher in the "new order" at NBC, aimed at keeping programming to a minimum.

FCC Sets Up New B'dcast Bureau; Plummer to Head

Washington, May 8.

FCC's long-pending reorganization of its broadcast operations was consummated last week with establishment of a new Broadcast Bureau, to unify legal, engineering and accounting functions devoted to radio and television. All broadcast personnel will be transferred to the Bureau, effective June 4.

Named to head the Bureau was Curtis B. Plummer, now FCC chief engineer, who has been with the agency since 1940. The Commission is understood to have voted 5-2 for Plummer, the minority (Chairman Wayne Coy and Frieda Hennock) preferring Harry Plotkin, assistant general counsel in charge of broadcasting. It was believed that the majority regarded Plummer as a more conservative choice in assuming responsibility for the Bureau. It is expected that Plotkin will be made assistant to Plummer.

Plummer, a 39-year-old native of Boston, worked for several radio stations in New England prior to joining the Commission as a radio inspector in its Boston office. He came to Washington in 1941 as associate engineer and rose to the rank of chief of the TV Broadcast Engineering Division in 1946 and chief engineer of the Commission in 1950.

As chief of the Broadcast Bureau, Plummer will have under him an Aural Facilities Division to handle AM and FM services and a Television Facilities Division to

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SCRIPTER DICK KNIGHT DEAD OF HEART ATTACK

Dick Knight, radio-TV comedy writer, died of a heart attack in Doctors Hospital, N. Y., last Wednesday (2) shortly after leaving the Center Theatre, where he was attending a rehearsal of the Ed Wynn TV show. Knight was on the writing staff of the Wynn program and was also writing for the Henry Morgan TV stanza. He was 40 years old.

Shortly after he left the theatre, Knight complained to friends that he felt a pain in his chest. He was taken to the hospital, where he died soon afterward. In recent years Knight had been a comedy scripter for Bob Hope, Burns & Allen and Ed Gardner, among others.

He is survived by his mother and stepfather. Funeral services were held Saturday (25) from Mount Vernon, N. Y.

SAM ABELOW RESIGNS CBS; TO WRITE PLAY

Sam Abelow has submitted his resignation to CBS program veepee Hubbell Robinson, Jr., effective May 18. Since the recent exit of Werner Michel, he has been head of the web's Documentary Unit and a producer in the public affairs programming division, producing the "We Take Your Word" AM-TV series.

Abelow has resigned to finish a play. He'll reside in upstate New York. No successor has been named as yet.

Roadshow Version Set For BMI's 'Program Clinic'

Chicago, May 8.

Roadshow version of Broadcast Music, Inc.'s "Program Clinic" gets under way in Springfield, Ill., May 15, at the Leland Hotel. It'll be held at the Plankington Hotel, Milwaukee, May 16; Claypool Hotel, Indianapolis, May 18; and U. of Michigan, Ann Arbor, May 21.

Speakers from New York include Dick Pack, WNEW; Leonard Reinsch, Cox stations; Bob Burton and Glenn Dolberg, BMI. Speakers from the midwest are Harold Safford, WLS, Chi; Al Morey, WBBM, Chi; William A. McGuineas, WGN, Chi; William Holm, WLPO, LaSalle, Ill.; F. Bud Mitchell, WJR, Detroit; Harold Ryan, Fort Industry stations; Homer Heck, NBC, Chi; Charles Caley, WMBD, Peoria, and Ben Laird, WDUZ, Green Bay.

BMI prexy Carl Haverlin will attend each of the four state meetings but will not be a speaker.

The four cases of priceless original manuscripts, which received much attention at the recent NARTB convention, will be exhibited at each clinic. However, in Indianapolis, the exhibit will not be shown at the hotel, but instead, at the War Memorial building. The Indiana Symphony Society has sent out 5,500 invitations to its members to view the exhibit.

TENSIONS MOUNT IN RADIO CRISIS

TV 'PAMPERING' IS RESENTED

Tension and jitters heightened around NBC this week, with reports of additional firings on tap throughout most of the radio departments in New York, Chicago and on the Coast, designed to pare expenses. Reports of some impending season's-end NBC program cancellations, despite the fact that the network last week joined CBS in slashing its rate structure, didn't particularly help salve matters any.

The news that NBC had practically made a clean sweep of its research department; that it had dropped Bob Wombold's job of production manager and that of Leonard Goldstein as supervisor of auditions, plus the reports that a number of directors were scheduled to get the axe, only served to intensify the feeling of uneasiness around the network.

Web employees were awaiting release of the official recommendations being made by the three-man Economy Board set up to put a streamlined operation into practice. This will break down into a three-way procedure: (1) elimination of some of the services to the affiliates; (2) integrating some of the AM operational facets into the TV structure; (3) reducing the network's AM personnel.

Additional Parings

There were reports this week that the pink slips handed out in New York will hit as high as 100, with additional parings on tap for the midwest and Coast operations. However, the network is making an effort to absorb as many of the AM casualties as possible into the TV framework.

Some at the network were inclined to look askance at the wholesale move-in on radio in view of the web's "strengthen TV at any cost" policy, with its attendant pacting of $100,000 a year program consultants; claims of manpower duplication in practically all facets of the TV operation; the multiplicity of veepee (with a record number now wearing the chevrons), and the continuing cycle of long-range talent deals running into many millions of dollars.

Mag Sponsorship Sets Speed Record

Something of a record was established last week when in 20 minutes ABC wrapped up a sponsorship deal by phone for Ladies Home Journal and within 24 hours had the magazine's commercial on the air. According to Ernest Lee Jahncke, ABC's veepee in charge of radio, it points up AM's speed and flexibility, especially since the magazine involved—limited by the slower moving engravers and printers—would have required a month or so to insert a new ad.

On Thursday (3) at 11:45 a. m. Jahncke was on the phone with Curtis Circulation Co., distributor of the Journal, which wanted some fast action. Deal was finalized in 20 minutes for the mag to back spots on the Mary Margaret McBride co-op stanza. At 12:30 p. m. Jahncke went on the regular closed circuit to inform ABC's local outlets of the biz.

Unique aspect of the deal is that normally a network does not handle bankrollers for co-op programs, which are usually placed through the outlets' station representatives. Although ABC placed the Journal billings, the coin goes directly to the affiliates, with the latter's national reps getting their usual 15% commission. It's a case of the chain doing a turn for the reps, who often have squawked at networks' incursions into the national spot field.

Stab in the Back

With TV set inventories piling up at an accelerated pace, video set manufacturers are reappraising their advertising campaigns, particularly in regard to radio time buys.

Some of the companies splurging large budgets on radio spots and programming to sell their TV sets, are particularly distressed and puzzled over what's been happening. They find that the people listening in have as a result been buying radio sets.

Mutual Hitting Sponsor Jackpot On News Stanzas

Mutual is making hay with five-minute newscasts. American Tobacco this week bought two cross-the-board airers at 8:55 a. m. and 10:55 a. m., via BBD&O agency. It is Lucky Strike's first buy on the web in several years.

With the net's salesmen singing "Give us five minutes more," MBS has sold a number of the capsule shows in recent months. As a result its program schedule somewhat resembles a railroad timetable with odd-hour listing that in some instances have to clip five minutes from preceding or following stanzas. However, the quickie airers are bringing in coin, and still more is coming.

Biggest user of the shorty newscasts is B. T. Babbitt, which backs seven daily strips, 25 minutes past the hour, at 10 and 11 a. m., 12 noon, and 1, 2, 3 and 4 p. m. Gillette backs a five-minute round-up before the "Game of the Day," with Camels bankrolling another after the game. On Saturdays at 7:55 p. m. State Farm Mutual Insurance Co. backs Cecil Brown.

In addition to the newscasts, a five-minute show with Victor Borge is sponsored by Kellogg's on Monday, Wednesday and Friday at 5:55 p. m. On Tuesday and Thursday, Kraft Food backs "Bobby Benson" in the slot.

FCC May Bop FMers for 'Beep'

Washington, May 8.

FM stations operating "functional music" services were warned last week by the FCC they must comply with restrictions placed on operations of four stations who were advised a month ago that the "beep" is illegal. The "beep" is the inaudible signal which cuts out the commercials on specially-equipped receivers in restaurants, etc.

In a public notice, the Commission said its determinations in the case of the four stations apply equally to all FM stations engaged in transmitting functional or planned music services. Stations were given until May 22 to advise the agency how they intend to comply with "all lawful requirements." Stations which have abandoned the functional services were requested to advise when they discontinued the practice.

The Commission notified WJJD, Chicago; WRLD, Miami; KDFC, Sausalito, Cal., and WACE-FM, Chicopee, Mass., on April 11, that "beep" services are in violation of regulations for operating broadcast stations. Following this action, WACE-FM surrendered its license, which it had planned to do last year but could not because of contractual commitments for program service.

The remaining stations were given until May 15 to submit statements showing how they intend to comply with Commission requirements.

My Friend CBS

In the wake of the wide notoriety attending Cy Howard's recent arrest on the Coast, Lever Bros., which sponsors Howard's "My Friend Irma" on CBS, put pressure on the web to delete Howard's name from the production credits as creator of the package.

CBS retorted that such a move was unwarranted and refused to comply. The credit stayed.

Retaliation

As one of the methods of retaliation, in the wake of the NBC rate cut, some of the affiliates have threatened to cancel out on web commercial shows in station option time, such as the Alka-Seltzer early evening program. (Network-demand time, on an EDT basis, includes 10 a.m. to noon, 3 to 6 p.m. and 8 to 11 p.m.)

Whether or not these affiliates will carry through is another matter. For it not only means loss of revenue and programming, but will require development of a local programming and scoutin' up new biz. All of which takes time and effort.

NBC Economy To Wield Axe On 'Big Show?'

There's considerable speculation as to the fate of the NBC 90-minute Sunday evening "Big Show" in the wake of the web's all-out retrenchment policy in AM. "Big Show" wound up for the season last Sunday (6), with the 30 broadcasts representing a talent-production outlay of $1,000,000. Save for its incorporation into the "Operation Tandem" spot sales pattern, the web was unsuccessful in selling any or all of the segments.

Web says "Big Show" is definitely scheduled for a September return, again emceed by Tallulah Bankhead. Initially it was planned to tee off next season with originations from Paris and London, but it's considered unlikely now that the network will shoulder the expense of such a junket. And in view of the new playing-close-to-the-vest policy, a complete fadeout for "Big Show" is seen by some as within the realm of possibility.

CBS Jockeys with DuMont, Storer, O'Neil, United Par, Annenberg, I T & T on Auxiliary ABC Buy

CBS president Frank Stanton and his "Operation Future" staff were working at feverish pace this week. This included all-day huddles in Washington Monday (7), in an effort to crystallize negotiations leading toward the acquisition of the Ed Noble-controlled ABC network with its far-flung television empire, including five owned-and-operated stations and studio facilities' plum.

Whether or not there will be a deal probably won't be determined until this weekend. It will depend on CBS' ability to finalize an auxiliary deal whereby a third party would move in and pick up the tab for ABC's radio network and its New York and Los Angeles owned-and-operated television stations. That would give CBS possession of the remaining three ABC o.&o. TV operations—in Chicago, Detroit and San Francisco, thus bringing Columbia up to maximum owned-and-operated efficiency.

This was the basic motive behind Bill Paley & Co. initiating the overtures for the ABC takeover, at a price of $26,000,000, with third party involved—when and if—restoring nearly $20,000,000 to the CBS coffers. Such an eventuality would find CBS engineering the biggest coup in industry annals, grabbing off three lush o.&o. operations in major markets for $6,000,000 to $8,000,000.

Coy's Blessing

It's known that CBS has FCC chairman Wayne Coy's blessing on the deal, if the network can get off the duopoly hook and not be left stranded with two radio and TV stations in the same markets. Since CBS is already solidly entrenched in New York and Los Angeles, it would turn over the ABC-owned TV stations in those cities to the auxiliary buyer.

In the event of a deal, it's reliably reported that ABC president Robert Kintner would move into the CBS setup in one of the top echelon berths (some say Stanton would become president of the overall holding company, with Kintner moving in as head of actual operations). Similarly, it's reported that ABC board chairman Noble, the principle stockholder, would assume a place on the CBS board.

Lineup Prospectus

CBS is currently in the throes of jockeying with the following parties:

George B. Storer (Fort Industry Co.). Storer already has three TV stations—in Atlanta, Toledo and Detroit. He's long been anxious to embrace the N. Y. and Coast lush fields.

United Paramount Theatres. Also anxious to get into the big-league TV swim. UPT currently has two video operations, WBKB in Chicago and WSMB in New Orleans. UPT prexy Leonard Goldenson refused to comment.

DuMont Television Network. Combined with ABC's annual $20,000,000 TV billings, plus its own, DuMont would have a perfect TV dish as a major entry in the competitive sweepstakes, and would also be in the radio business for the first time.

A big Western group, oil-financed, with the names behind the venture being kept under wraps. Latter group entered the negotiations this week.

A newspaper group headed by Walter Annenberg, owner of the Philadelphia Inquirer. Also owns WFIL and WFIL-TV, the ABC affiliate in Philadelphia. (Previously it had been reported that Col. Robert McCormick, owner of the Chicago Tribune and WGN and WGN-

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A Noble Profit

Projected sale of the ABC radio-television empire to CBS and an as-yet unkown auxiliary buyer for a total of $26,000,000, will permit board chairman Ed Noble to walk off with a net profit of at least $10,000,000, it's estimated by those close to the transaction picture.

When the RCA high echelon, under the FCC duopoly edict, broke up the Red and Blue skeins of NBC, Noble bought the latter for $8,000,000. (He had previously been owner of WMCA, N. Y., where he initially got his radio feet wet.) Subsequently Noble poured some additional millions into the venture, acquiring his enviable owned-and-operated TV station setup and lush studio facilities. The $10,000,000 cool profit, however, is considered a conservative estimate.

NBC AFFILIATES SORE AT RATE CUT

By GEORGE ROSEN

NBC hung out the "don't go away mad" shingle when it called in its affiliate SPAC Committee last Thursday (3) to formally announce its afternoon and nighttime 10% to 15% rate slash (thus following the same pattern as CBS). But the key affiliate representatives refused to take it that light-heartedly.

They were plenty sore as they headed back for home, even though recognizing far in advance of the meeting that the NBC action was a fait accompli, and that the web had no alternative but to fall in line with the Columbia move (as ABC will do within the coming week) in order to meet the competition.

Nonetheless, there were some among the affiliate reps who had grasped some hope that perhaps NBC would, as they put it, "show the same kind of leadership that existed years back." Even in the face of an assured loss in revenue, they had hoped it would stand pat on the conclusion that radio rates are in reality underpriced, and thus stem the tide of throwing in the AM sponge.

Foolhardy Gesture?

The SPAC (Station Planning Advisory Committee) affiliate group was aware that it could do nothing but accept the rate cut on NBC's terms, since no alternative was left open to them. By giving 90 days' notice they could unaffiliate themselves, but they recognized the foolishness of such gesture, for, as one put it, "where else was there to go?"

Based on the amount the stations get from the networks (the rate cut will average about a 4% loss in overall revenue), the affiliates, per se, are not concerned. This could easily be made up in local biz spurts. But the move into an era when the customer sets the price, they fear, will undermine the whole radio fabric. That's why all stations, as opposed to networks, are worried.

The fact that NBC urged the appointment of a continuing committee of affiliate representatives, which SPAC chairman Jack Harris, of Houston, will designate, to explore the whole subject of radio, its rates and affiliation contracts, gave the SPAC group considerable heart. For out of the study may come a complete re-evaluation and re-adjustment of markets and a reappraisal of option time commitments which may establish a new relationship in network-affiliate dealings.

Findings of the committee will come up for official action at the annual NBC convention, to be held in November at Boca Raton, Fla.

NBC Sez No More 480G 'Duffy' Deals

Any further long-range, big-coin deals involving AM-only talent are out of the window, so far as NBC is concerned. Unless Ed Gardner is willing to "translate contract coin into something more realistic," as one web exec put it, the comic and his "Duffy's Tavern" package will part company with the network.

During the past season NBC was obliged to incorporate "Duffy" into the "Tandem" spot setup because no client was available. It cost the web a heap of coin, including $300,000 for the price of the package, plus an additional $180,000 paid to Gardner when NBC agreed to pick up the option on the show. "Duffy" still emanates via tape from Puerto Rico.

I REMEMBER WHEN
With Harry Fender
Producer: E. G. Muschany
30 Mins.; Mon.-Sat., 2 p.m.
KXOK, St. Louis

Back in show biz, via radio after deserting Broadway for a long hitch as a local gendarme and later as m.c. at Harold Koplar's Chase Club, Harry Fender teed off a new program that has potentialities of becoming a sockeroo. Its an entirely novel new twist to a disk jock format with Fender drawing on his long experience in show biz to tell intimate and interesting stories of big names which are sandwiched in between the recorded ditties.

In the initialer, the themer of which is "There's No Business Like Show Business," Fender told of his start in the entertainment world as a singer with the old local Park Opera Co., which was the forerunner of the present and internationally known Municipal Theatre Assn. He also told of the big names who are grads of the old opera enterprise.

He promised to tell stories of his association with Eddie Cantor, W. C. Fields and others and did relate the circumstances that led Fanny Brice to sing "My Man" in Ziegfeld's 1921 Follies. Fender said the story is known to but few and was being told for the first time on the air. He said Miss Brice, broken hearted after her long and unsuccessful fight to save Nicky Arnstein from prison, decided to forsake the stage, refused an offer from Ziegfeld to star in his new Follies and was about to sail for Paris when Ziegfeld persuaded her to visit his office. There, according to Fender, Ziegfeld played the "My Man" record that previously had been made in France and Miss Brice was so impressed that she reversed her plans and copped an ovation opening night when she sang the ditty. The recording was played on Fender's program and was one of the highlights. It was made years before electrical transcriptions were invented and though Miss Brice's voice is thin, the manner in which she socked over the ditty is still there.

Other ditties selected by Fender for the initialer were "Limehouse Blues," Victor Herbert's "Every Lover Must Meet His Fate," "Why," a Toni Arden interp; Martha Wright and Hayes Gordon dueting with "Wonder Bar" from "Kiss Me, Kate;" and orch arrangement of Berlin's "Say It With Music" and the Rodger-Hammerstein's "Surrey With The Fringe On Top."

Fender's format brings nostalgia to the eldtimers and curiosity to the young 'uns. *Sahu.*

UNDER ARREST
With George Petry, Rita Lynn, Herbert Bradley, others
Producer-director: Wynn Wright
Writer: Paul R. Milton
30 Mins.; Sun. 4 p.m.
AIR-WAYS CORP.
MBS, from N. Y.
(Dorland)

"Under Arrest" rejoined WOR's (N. Y.) program schedule after a short hiatus Sunday (6), with a moderately entertaining yarn labelled "The Beautiful Red-Head Report." Series is based on a fictional police case file and offers the standard manhunt yarn surrounded by stock characters and routine dialog.

Scripted by Paul R. Milton, the episode caught involved a pretty red-head who attempted to use her charms to throw police off her trail, after they found her escort murdered in a parked car on a lonely road. Police, however, remained unmoved by her s.a. and used her to apprehend the "brains" behind the murder.

Acted and directed in documentary style, popular with too many current police and private eye mellers, stanza offered little that was new for the listening audience.

MANHATTAN MAHARAJAH
With George Ansbro
Producer: Warren Sommerville
30 Mins.; Mon.-thru-Fri., 4:30 p.m.
Participating
ABC, from New York

A new entry in the disk jockey sweepstakes, "Manhattan Maharajah" is a platter spinner with a twist. Prefacing each waxing with an adaptation of a poetry classic or an original ode, in a melodramatic recitation backed by oriental music, the Maharajah (George Ansbro) has come up with a diverting half-hour series. Despite corniness of the poetry's punch lines, this latter day Omar Khayyam should be able to grab off some of the late afternoon listening audience.

Ansbro, who scripts the couplets and quatrains, has an expert tongue-in-cheek delivery for some of the lines. Show moves along at steady pace and the diversified selections help make the stanza extremely listenable.

N. Y. TIMES YOUTH FORUM
With Dorothy Gordon, Bosley Crowther
Producer-director: Peter Allen
45 Mins.; Sat. (5), 10:15 a.m.
WQXR, N. Y.

WQXR's long-running "Youth Forum" tackled the question "Is the Influence of the Movies Still Great?" at its weekly session Saturday (5). Dorothy Gordon acted as moderator for the panel consisting of N. Y. junior high school students and guest panelist Bosley Crowther, film critic of the N. Y. Times.

Although the discussion was supposed to center on the influence of pix, the youngsters preferred to talk about the films' competition with video. Panelists agreed that the competition would improve the quality of Hollywood productions. Ranging in age from 10 to 12 years, the students concluded that the film industry was aware that in competition only the good would survive and that TV had not yet cut into their pic-going habit.

Session was conducted in good taste by moderator Dorothy Gordon and critic Bosley Crowther, who avoided any condescending adult-to-child relationship. Youngsters' awareness and intelligence contributed to making it an overall lively stanza.

ROSARY PROGRAM
With Bishop Edmund F. Gibbons, others
Producer: Father Edward J. LaReau
15 Mins.; Sun.-thru-Sat., 6:15 p.m.
CATHOLIC RADIO GUILD
WPTR, Albany

Rosary radio devotion, started here in 1943 over WABY by Father Patrick J. Peyton and later promoted by him nationally with film, radio and stage stars participating, takes another significant turn with this program aired seven nights a week on paid time over a 50,000-watt station, under the leadership of Bishop Edmund F. Gibbons. Three transcriptions, covering the Glorious, Joyful and Sorrowful Mysteries, were made for use during the month of May. Others will be made later. Recording was done in the WPTR studios, Father Edward J. LaReau, diocesan director of the Radio Guild, working with Glen Walrath, supervisor of program operations.

A number of the voices heard are apparently from "Evening Time," Rosary period broadcast over WOKO. They range from child to adult, in the composite of a family group. Some are better than others. Bishop Gibbons reveals a surprisingly strong, sonorous voice.

Program's chief appeal, naturally, is to Catholics. The time, following a sports and a news show, should be good for a peak audience; whether it interferes or competes with dining may be a question. Father LaReau announces that program is offered "for peace and the conversion of Russia." The latter might be slightly elaborated. Societies of various churches in the diocese are tabbed as sponsors of individual broadcasts. *Jaco.*

HASHKNIFE HARTLEY
With Frank Martin, Barton Yarborough, Herb Lytton, Lillian Vuyeuf, Bill Bouscomp, Ralph Moody, Norman Field; W. C. Tuttle, narrator
Producer-director: Tom Hargis
Writer: Fred Luke
Music: Harry Zimmerman
30 Mins.; Sun., 2:30 p.m.
Sustaining
MBS, from Hollywood

"Hashknife Hartley," Mutual network's radioster, returned to WOR, its New York outlet, Sunday (6) in a routine sagebrush yarn adapted from the W. C. Tuttle fables by Fred Luke.

With Tuttle acting as narrator, session unfolded the adventure of Hashknife and his sidekick, Sleepy Stevens, as they track down a killer and save the local freight company for the murdered man's niece. Ominously titled "Showdown at Skull Valley," story followed a cliche-ridden pattern set by low-budgeted western pix. However, the 30-minute session moved at a fast pace, with sufficient gunplay and detective work to satisfy any western fan.

Frank Martin played the role of Hashknife with conviction, while Barton Yarborough's slow-speaking Sleepy supplied necessary balance. Other cast-members offered superior support in lesser roles.

Tom Hargis' direction kept the stanza at a gallop and Harry Zimmerman's musical backing added western flavor.

Memphis—Patt McDonald, w.k. Memphis radio exec resigned as g.m. of WHHM, demphis all-night Liberty affiliate here last week. McDonald will skipper the AM and FM operations here until June 1, when Cecil Beaver, of KHBS, Shreveport, moves in to take over.

BUDDY ROGERS

"After 30 years I am a greater fan of Buddy's than ever."—Lauella O. Parsons

RADIO—"Buddy Rogers Show"—Monday thru Friday, 3 p.m. WOR-Mutual.

TELEVISION — "Cavalcade of Bands"—Tuesdays 8 to 9 p.m. Du-Mont Network. "Buddy Rogers Show"—Monday thru Friday, 12:30 P.M. WOR-TV Channel 9.

Management
Gainsborough Associates, Inc.—N. Y.
Mal Boyd—Hollywood

Radio Followups

NBC's "Big Show" wound up its 1950-51 season in topflight fashion. In Groucho Marx and Fred Allen the airer had a pair of seasoned comics who sparked the proceedings, Groucho playing the caustic Don Juan to the entire roster of femme talent and Allen quipping bitingly on his unemployment. George Jessel ribbed Hollywood in one segment, but came back in another monolog with a defense of the film capital. If a screenite remarks that a man who rides a horse in the middle of the night is nuts, someone charges he's knocking Paul Revere and is "un-American," Jessel said. He also clicked with carbons of Jolson's "California, Here I Come" and Cantor's "If You Knew Susie."

Margaret Truman ventured into dramatics, playing in an adaptation of a Dorothy Parker short story with femcee Tallulah Bankhead. The vehicle was not one with much emotional sock in Miss Truman's role and her handling of it was somewhat stiff. Her singing shows her to better advantage.

Ginger Rogers came over well in her banter with Miss Bankhead and Marx, and in her warbling of "Nice to Have a Man Around the House." Chanteuse Lucienne Boyer scored nicely in "Parlez-Moi D'Amour." Portland Hoffa was on briefly with Allen.

Meredith Willson's orch and chorus did a clicko job backing the singers, including Marx's "Go West, Young Man" vocal, and put over Willson's own composition, "Knee High By the Fourth of July," a novelty Indian chant about Iowa. Airer, produced and directed by Dee Engelbach, returns next fall.

There's a faithful audience that favors spirited march and band music, as evidenced by the continued popularity of Cities Service's "Band of America" on NBC. Monday's (7) stanza offered a well-rounded program of the resounding tunes, including classics of the type such as "Light Cavalry Overture." In addition, the airer gets variation via numbers such as the "Kilties March," with skirling bagpipes featured, and the Green and White Quartet's vocals. Latter added a timely note with a medley of "Mother O' Mine" and "Mother, Faithful, Sweet and Dear," to good effect. Another timely link was the programming of "Crusader March," dedicated to Florence Nightingale, for National Hospital Day.

Paul Lavalle's band is also used as a promotion adjunct by Cities Service, through its tours and appearances. Outfit is going up to Brewer, Me., for a festival, and the broadcast Monday played the "Pride of Maine March" to herald the occasion. It's also set for an appearance at the Metropolitan Opera House for The N. Y. Journal-American oratory competition.

Lavalle's group gives the martial airs topflight arrangements and is beamed with excellent balance. Commercials, stressing spring checkup and changes for autos, were also embellished with musical techniques.

NBC's "Mind Your Manners," which discusses teen-age problems,

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From the Production Centres

IN NEW YORK CITY . . .

C. J. Ingram, Jersey Journal radio ed, celebrating his 35th wedding anni June 14....**Betty Tevis** resigning as assistant to **Bud Brandt**, publicity director of WNEW....**Betty Winkler**, veteran daytime serial lead and her husband, stage-actor **George Kean**, will remain in Rome, Italy, long enough for their first child to be born....Radio actor **Byron McGrath**, husband of Grace Coppin and brother of **Paul McGrath**, has gone into the ice cream business in South America, giving up his acting career....Committee which recommends how the new Ford Foundation bestows its radio grants, includes former CBS educational director **Robert B. Hudson**, now with the U. of Illinois and boss of another ex-CBSer, **Quincy Howe**, who broadcasts from the campus station.

Sid White, columnist for Radio Daily, has left the publication.... The **Jim Gaines** (he's NBC's veepee in charge of o-and-o stations) expect their fourth child imminently....Ex-President Herbert Hoover will introduce **Ed Herlihy** at the Boys Club of America convention tomorrow (Thurs.)....**Barry Gray**, WMCA midnight gabber, now columnizing regularly in Liberty mag. Leaves for Europe in a few weeks.... World Broadcasting has signed thrush **Kitty Kallen** to two-year pact to do a minimum of 30 tunes....Ohio State award to WNEW'S **Boris Karloff** show, which **Mort Lovin** scripted, makes it his second kudo from the Institute for the J. Walter Thompson writer....**Florida Friebus** will have a featured part next Sunday night (13) on "Theatre Guild on the Air." She's continuing her "Let's Listen to a Story" moppets' series Saturday mornings on WMCA....**Tom Flanagan**, National Assn. of Radio & TV Station Representatives managing director who has been ill and recuping for several months, due back from Lake Saranac in a fortnight....**Louis G. Cowan** has moved into swank penthouse offices to 575 Madison....**Fletcher Turner**, ex-WQXR, added to WOR sales staff, and **Phillip F. Gould** has joined the station's newswriting department....**Ed Morgan** subbing for **Bill Downs** on the Saturday and Sunday CBS news analysis through June 3....ABC's **Mary Margaret McBride** celebrated her 17th anni on the air Thursday (3)....WQXR's **Pru Devon**, who conducts "Nights in Latin America," hudsoed yesterday (Tues.) by Los Panamericanos....CBS newsman **Allan Jackson** to Memphis Friday (11) for annual Cotton Festival.

Albert Burlen, ex-NBC, has joined WOR publicity staff, vice **Al Seton**, who returned to the Navy....**Allan Stevenson** on "Big Town" Tuesday (15)....**Anne Sterritt** new to "Backstage Wife"....**Bradley Barker** "Lorenzo Jones" addition....**Jim Stephens** added to "Young Widder Brown."

Robert Eisenbach, writer-director of M-G-M Radio Attractions' "At Home With Lionel Barrymore," in Gotham for three weeks....**Joe Michael**, WFDR news editor, covered the Dan River strike in Danville, Va., Monday (7) and secured tape for an hour-long documentary which the FM-er will beam Sunday (13).

IN HOLLYWOOD . . .

Harry Maizlish flew to Washington as one of five reps of the radio industry at Conference on Civil Defense....**William Doty Edwards**, former KFWB sales manager, joined NBC spot sales staff as replacement for **Bob Howard**....**Neil Reagan**, headman in Hollywood for McCann-Erickson, hopped into his chariot with the missus and chugged east for a month's vacation....**Jack Benny** and **Bob Crosby** are trading guest shots....**Don Quinn**, who has been writing "Fibber and Molly" for nearly 15 years, may drop off at season's end and hereafter devote full time to "Halls of Ivy." NBC wants him to stay on as script supervisor. **Phil Leslie** would become head writer of "The McGee's"....**Larry Berns** and **Cy Howard** auditioned new shows last Friday night at CBS, a coincidence that happened three years ago with "Our Miss Brooks" and "Life With Luigi." They should have the same kind of luck with their new ones....Colgate is said to be studying a renewal of the Dennis Day show. No like 6.6 rating for show that will cost $12,000 a week on the next pickup....There's talk around that Coca-Cola is flirting with Mario Lanza, Metro's young singing star. Could be for the Charlie McCarthy spot, which is tabbed at $23,500 for radio and $28,500 for teevee....Ted De Corsia is being hotly pursued by CBS to return to "Pursuit" for the summer....It looks like "The Blandings" will be around next season. TWA reports complete satisfaction with the Cary Grant-Betsy Drake comedy now that it's rolling....NBC auditioned a story-line musical last week with **Eddie Pinza**, **Lucille Norman** and **Robert Armbruster's** orch of 32. Must be for the fall and a sponsor who likes radio enough to fork over around $10,000 a week for a show....**Phil Harris** and **Alice Faye** take a dramatic fling in "Death of My Hands" via "Suspense"....**Ed Buckalew's** summer sales push for Columbia's KNX brought a quick sale of "Mr. Information" (five-a-week) to Challenge Creamery.. **Carl Haverlin**, ye ole pioneer, passing a week here on Broadcast Music business....While **Art Linkletter** and **John Guedel** are vacationing in faraway places, their Pillsbury House Party will go on uninterruptedly on CBS. Best 65 shows of the season's 195 will be played back. Guedel has statistics to "prove" that only one person in 56 heard every broadcast.

IN CHICAGO . . .

Don McNeill takes his ABC "Breakfast Club" gang to Gotham for series of p.a.'s from May 21 to June 1. Morning airers and two Wednesday night TV shows will be beamed from N. Y.....**Charles Dyer** has moved in as radio-TV director at Chi office of Albert Frank-Guenther Law agency....**Ben Berentsen**, WGN eastern sales manager here for a series of sales confabs....Jays Potato Chip account has shifted from Kaufman & Assocs. to Olian with no changes in radio and teevee spot schedule planned....**Art Curtis**, former Hotpoint assistant merchandising manager, joins WBBM sales crew....WGN begins its "Chicago Theatre of the Air" summer series May 12 featuring candidates for starring roles in the winter "Theatre" series. Both cycles are aired on the Mutual web....**Colleen** and **Donna Wilson**, WLS Beaver Valley Sweethearts, pacted by RCA dishery....**Ed Cunningham** has resigned his Chi NBC spot sales berth because of ill health....New York Central lifting the tab on **Jim Conway's** new morning musical series on WBBM. Chirpers **Jean Williams** and **Billy Leach** also are aboard....**Bob Elson** doing the play-by-play on WCFL's airing of the White Sox night games....WGN news director **Robert F. Hurleigh** speaking at Exchange Club luncheon today (Wed.)....**John Drake**, WLS promotion chief, making commencement address at Mendota, Ill., high school May 21....**Julian Bentley**, WBBM news chief, back at the home mike after a six-week European jaunt....Gabber **Jim Ameche** addressed Detroit Retail Druggists Assn. confab last week....Assistant WBBM continuity editor **Dena Bisson** has resigned to join the Burnett and Logan agency....**Mary Ann Christopherson**, WLS assistant traffic manager, taking a six-week leave of absence on doctor's orders....WBBM scripter **Gary Miller** departs station to join Tom Moore Productions as writer on Mutual's "Ladies Fair."

FORD COIN IN B'CASTERS FUTURE

Industry's Gillin Memorial Dinner

Washington, May 8.

Broadcasters throughout the nation were invited yesterday (Mon.) by the National Assn. of Radio-Television Broadcasters, to a special $20 per plate dinner June 5 in Washington for the Johnny Gillin Memorial Fund. Proceeds will be used for expanding hospital facilities at Creighton University, the late Mr. Gillin's Alma Mater.

Triple purpose dinner will honor the inauguration of Harold E. Fellows as prexy of NARTB. Installation of Justin Miller, outgoing prexy, as board chairman, and the memory of Gillin, who was president of WOW in Omaha.

President Truman has been invited to the dinner at which prominent officials from all branches of the Government will be guests. Broadcast Music, Inc., will be host at a reception preceding the dinner which will be held in the presidential room of the Hotel Statler.

Paul W. Morency, of WTIC, Hartford, who heads a committee soliciting funds for the memorial, will be toastmaster at the dinner. F. M. (Scoop) Russell, NBC Washington veepee, is chairman of the dinner committee and staff arrangements are being handled by C. E. Arney, Jr., NARTB secretary-treasurer, and Robert K. Richards, public affairs director.

Dinner will be held during the three-day sessions of the NARTB Board.

Flock of Ohio State 'Local Level' Awards; Scrap Network Citations

Columbus, May 8.

Big surprise on the awards front here was not any of the recipients of the Institute for Education by Radio and Television's annual program citations, but the news that there were none for network shows. This was a result of a decision by the Institute to confine its awards activities to regional and local stations and institutions only, and leave the network awards to other kudo-givers.

"The Ohio Institute recognizes the multiplicity of national awards and feels that the increasing number of these detracts from their significance and meaning," Dr. Keith Tyler, Institute head, declared. "From now on, Ohio State will leave the national network awards to Peabody and other award agencies."

Tyler emphasized, however, continuing importance of Ohio State Awards on local level, pointing out that the Institute's "is the only system of awards which in a variety of fields of educational and public service broadcasting, bases its awards on actual auditioning of programs from the various stations and organizations as well as upon examination of data regarding audience acceptability. The judges who makes the awards in each class actually listen to all the programs in that class before making their selections."

List of awards follows:

For regional, local and transcribed series: Religious, "Seven Joys of Mary," Canadian Broadcasting Corp.; Agricultural, "Frank Cooley's and Don Davis' Farm Features," WHAS, Louisville; Women's, "Barbara Welles Show," WOR, N. Y., and "Mollie Martin and the Captain," WBAL, Baltimore, both honorable mentions; Cultural, "Talking Magazine," WNEW, N.Y.;

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This Is Education?

Columbus, May 8.

Broadcasters attending the annual Institute For Education By Radio and Television here were treated to some education in screwball publicity stunts via a WCOL disk jockey gimmick which coincidentally broke while the Institute was in session this week.

WCOL's "Ol' Doc" Lemon, a colorful deejay who affects a beard and leopard skin sports jacket, is sailing down the Sciota River here on a raft bound for Chillicothe, in a takeoff on "Kon-Tiki."

Front page stunt is tied in with the Columbus Citizen, which is serializing the "Kon-Tiki" book.

Groucho's Announcer Gets Own Radio Show; Other Stanzas Set

New airers being mulled by ABC program veepee Leonard Reeg are "Perfect Husband," which will feature George Fenneman, announcer on Groucho Marx's "You Bet Your Life," and "You Can Change the World," with Father Keller of the Christopher movement.

Latter is based on Father Keller's best-selling religious tome of the same title, with Milton Cross and Maggie Fisher participating in the audition.

Web last weekend preemed two new stanzas. Paul Whiteman's "My Lucky Stars," Sundays at 10:45 p.m., will be the ABC music veepee's first regular gab series and will have him reminisce with stars he helped. "Club Can-Do," Saturdays at 10:45 p.m., is a variety program on which the talent comprises disabled members of the Institute for Crippled and Disabled. Emcee is Steve Ellis, who himself recovered from polio.

D. C. Listeners Love That FM

Washington, May 8.

The Capital's ninth metropolitan class FM station went on the air last week when WOOK-FM in Silver Springs, Md., a community-type outlet, became WFAN of Washington, with higher power and a change of frequency. The shift took place on the fourth anniversary of its AM auxiliary, WOOK, a daytimer, which covers a large part of the Washington area from its suburban Maryland location.

WOOK's move in expanding its FM facilities at a time when many FM'ers elsewhere are throwing in the towel is coincidental with inauguration by general manager Richard Eaton of an "all sports" policy on WFAN. With an estimated 175,000 FM sets in the greater Washington area, Eaton figures he has plenty of audience for WFAN broadcasts of the Washington Senators' and some 50 plus American League baseball games, in addition to basketball, football and other sports events he hopes to carry throughout the year.

Importance of FM to baseball, says Eaton, is shown by a survey made by WSGN-FM in Birmingham, Ala., which found that in 24 of the 28 counties surrounding Birmingham over 50% of the listeners tune to FM stations, that 71% of all radio families listen to baseball broadcasts, that 64% of this group listen on FM, and that FM listeners tune in more often on baseball programs than the average radio listener.

NBC Gets Swayze Sponsor

Chicago, May 8.

John Cameron Swayze's Sunday afternoon AM airer on NBC gets off the sustatining hook June 17 when Belmont Radio Corp. picks up the tab for a full net spread.

Commentary was launched a couple of months ago.

EDUC'L STATIONS SET TO ROLL

Columbus, May 8.

With a $300,000 Ford Foundation grant in their future, the nation's educational stations for the first time have some real money to spend on putting their pet program ideas into operation. The news that coin from the flivver foundation was going to be handed to the National Assn. of Educational Broadcasters for their "bicycle network," gave the campus radiomen gathered here for Ohio State's 21st Annual Institute for Education by Radio and Television the biggest kick of their non-commercial lives—as one prof put it, "the boys are really upon cloud seven."

The $300,000, which comes officially from the Fund for Adult Education of the Ford Foundation, will be used to produce five new series of programs in the fields of international affairs, discussion of public affairs, the American Heritage, "Some Aspects of Man and Human Behavior," and democratic action at the community level. The shows will be aired by the 52 stations in the tape network of the NAEB, and may also be circulated abroad via UNESCO. Programs may possibly be made available to some commercial outlets, although no plans have been made yet for such distribution.

For actual working head of the project on the creative and production side, the NAEB may go to commercial radio and pick a top man in the field of public service network broadcasting. Among names being informally considered — although whether these men would be available is not yet known—are Edward R. Murrow, CBS news commentator and board member, and Robert Saudek, assistant to the prexy of ABC.

Official chief will be Ralph Lowell, of the Lowell Institute in Boston, who will administer the grant, under the direction of special committee of NAEB, consisting of Seymour N. Siegel, prexy of NAEB and manager of N. Y.'s municipal station, WNYC; Richard Hull, head of WOI and WOI-TV, the Iowa State College stations; Parker Wheatley, director of the Lowell Institute for Cooperative Broadcasting; and Harold McCarty, head of U. of Wisconsin's WHA.

Program Formats

Program formats, staff, talent and other angles for the NAEB's flivver-to-bike-network double-play remain to be worked out. Program conference of various experts may

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MULL LANZA AS BERGEN COKE REPLACEMENT

Film tenor Mario Lanza, whose recent concert tour has set new boxoffice records, may make his radio bow on a regular basis this summer as replacement for CBS' "Edgar Bergen Show." Coca-Cola, Bergen's bankroller, is dickering with the singer, but has not been able to finalize the deal because Lanza may be doing another film for Metro during the summer.

If the singer agrees to do the 13-week series, Coca-Cola plans to make it a high-budgeted show with full production backing. Summer series with Percy Faith and his orch filled in for Bergen last year.

Feltis Exits KING

Seattle, May 8.

Hugh M. Feltis, former prexy of Broadcast Measurement Bureau, has resigned as station manager of KING (AM, FM and TV) here. He'll be succeeded by Otto Brandt, veepee in charge of TV station relations for ABC in New York, who will move to Seattle as veepee and general manager of King Broadcasting Co., according to Mrs. A. S. Bullitt, prez of KBC.

Feltis left BMB in March, 1949, to join the 50 kw Seattle station. He has not yet announced his future plans.

AFRA May Get TVA Support On Subversive Link 'Clearing House'

Watch Funds Go By

Columbus, May 8.

Amateur statistician here figured up that Ford is now as big a sponsor name in educational radio and TV as it is in the commercial broadcasting field. Total grants of Ford Foundation to non-commercial radio and television projects already are climbing towards the $1,000,000 mark, with more reported on the way.

Grants already made include the $300,000 to the NAEB announced here; $280,000 to WOI-TV, and $90,000 to the Joint Committee on Educational Television. Gag among some broadcasters at Institute was: Is there a Ford grant in your future?"

Jersey B'casters Bow Defense Web

Trenton, May 8.

Statewide civil defense network of 23 stations has been set up under the aegis of the New Jersey Broadcasters Assn. New web inaugurated a series of weekly information-education programs Saturday (5).

Show, prepared by Rutgers University in cooperation with the state civil defense division, will present a lineup of experts in the various phases of defense activities. Nat Shoehalter, radio chief of Rutgers, produces and narrates the series.

Original plan for the net was mapped by James L. Howe, former general manager of WCTC, New Brunswick, who is now with the Army. Communications division is headed by J. R. Poppele, veepee of WOR, N. Y. Network is using FM transmission between outlets, to avoid necessity for land lines.

REVISED COMPLAINT ON ALA. SUIT VS CBS 'SONGS'

Birmingham, May 8.

Ex-Congressman Luther Patrick, attorney for two Birmingham women suing CBS for $1,000,000 for allegedly taking the program idea for "Songs For Sale" from their local show called "Air Your Talent," plans to file a revised complaint in Federal Court here, after having lost the first skirmish in court.

Federal Judge Seybourn H. Lynn ruled the suit invalid in Alabama because evidence in the case did not show that CBS was doing business in this state. Patrick said he would file a motion for rehearing on the basis that they are doing business through their local outlets.

Patrick and a partner filed suit for Mrs. Louis Lehman and Mrs. Fred Plan, who claimed the CBS program was taken from one they created and broadcast over WTNB, local Mutual outlet, several times. Julius Brauner, general attorney for CBS, was in town to work with local attorneys representing CBS.

GM's Liberty Strips

General Mills has bought two 15-minute strips on the Liberty Broadcasting System, to be aired over 200 stations in the southwest and southeast, starting in June. Move marks the growth of Gordon McLendon's web from a chiefly sports operation into a fuller programming network.

Programs, which have not yet been set, will be beamed to femme audiences, and will be fitted into the web's morning and noontime schedule cross-the-board. Contract will run for three years, and the list of stations is expected to be expanded. Agency is Dancer-Fitzgerald-Sample.

Television Authority is viewed likely to join the Industry-American Federation of Radio Artists "clearing house" plan, adopted last week, whereby employers of talent may get actors' replies to charges of "subversive links." Three branches of TVA's board are discussing the plan and its adoption is considered imminent, since TVA reps participated in the industry committee's sessions.

Joining in the plan are AFRA, American Assn. of Advertising Agencies, National Assn. of Radio & Television Broadcasters, Assn. of National Advertisers and the major networks. Their statement said that they are "alert to the threat of Communism and aware of the dangers which could result from Communist influence in the broadcasting industry," and are trying to "prevent subversives and their sympathizers from successful infiltration in radio and television."

Group also stresses the importance of preserving individual liberties and the need to "protect radio and television actors and employers from irresponsible charges."

Plan calls for AFRA, or any other union which joins the plan, to inform members that they can, if desired, file a statement in answer to charges of disloyalty or adherence to an organization described as subversive. Statements will be kept under lock and key. When a talent buyer wants to see the statement of an accused person, he may obtain it through the agency association which will get it from AFRA. The request must contain

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French, U. S. Broadcast Tie Spreads to 350 Stations in 45 States

In less than five years the New York office of Radiodiffusion Francaise has built up its own "network" of 350 U. S. stations, covering 45 states and beaming five different programs. It's a unique operation which is cementing good will for France via high quality airers on disks.

RDF opened its Gotham headquarters in 1946 and started distributing programs in April, 1947, to 100 outlets. Within two years the number of stations using the cuffo platters had doubled and included 41 states, as well as Canada, Alaska, Hawaii, the Philippines, Puerto Rico and Panama.

Pierre Crenesse, who took over as RDF's North American director in mid-1948, launched the International Goodwill Network the following year, offering each station its choice of two of five plattered shows. In addition, a consultant

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WTOP PROGRAM SPOT GOES TO LLOYD DENNIS

Washington, May 8.

Lloyd Dennis, radio vet of 28 years standing, was named Director of Program Service for WTOP-CBS past week by station v.p. and manager John S. Hayes. Completing unification of overall radio-TV executive control for the 50,000-watt CBS affiliate, Dennis takes over programming of all of the station's media—AM, FM and TV. He replaces Mrs. Hazel Markel, who resigned to join Mutual. Mrs. Markel, however, was program exec for radio only.

The 42-year-old new director has been in radio since '28 and with WTOP since '37, except for a four-year hiatus as a Navy officer. During the San Francisco Conference for formation of UN in '45, Dennis, a Commander in the Navy Reserve, was loaned to the State Department as radio adviser to Edward Stettinius, then Secretary of State.

His most recent chores with WTOP have been those of radio and TV producer and director.

CBS Ties Down 26 Sponsors For Summer, Presaging Biggest Biz Yet

CBS television to date has tied down 26 of its present bankrollers to new contracts carrying them through the summer. With eight more still rating as possibilities, the web will have undoubtedly the best video summer of its history.

Majority of those retaining their current time slots through the dog days are expected to hold their present shows, although there may be a few replacements for the star talent involved. Others have not yet decided on their summer programs, but are expected to buy some of the house packages which CBS has lined up for auditioning. With the exception of General Foods' "Goldbergs," it's expected that most of those with half-hour dramatic packages will retain them intact.

Still on the indefinite roster are Toni and Pillsbury, each of whom bankrolls 15 minutes of the Wednesday night "Godfrey & Friends" show; Nestle's for the Sunday night "Mr. I. Magination;" Esso on the "Alan Young Show" (Thursdays); Auto-Lite, for the Tuesday night "Suspense;" Johnson's Wax, for the bi-weekly "Starlight Theatre" on Thursdays; Ford, for the bi-weekly "Ford Theatre," Fridays, and Sterling Drugs, which no/ has a 15-minute segment of the Saturday night "Sing It Again" simulcast.

Already in the house and expected to continue with their present shows are Wildroot, for "Charlie Wild, Private Eye;" Scopette, for "What's My Line;" General Mills, with "Live Like a Millionaire;" Embassy cigarets, with "The Web;" Lipton's Tea, for "Talent Scouts," but with Herb Shriner replacing Arthur Godfrey; Goodrich, with "Celebrity Time;" American Safety Razor, with "Show Goes On;" Wrigley's, with the Gene Autry oatuners; Lever Bros., with both "Lux Video Theatre" and "Big Town;" Camels, with Ralph Bellamy's "Man Against Crime;" Amm-i-dent, with "Danger;" Pabst, with a Wednesday night sports show; Carnation, with Burns & Allen; Carter Products, on "Sing It;" Sylvania on "Beat the Clock" and Lincoln-Mercury on Ed Sullivan's "Toast of the Town."

American Tobacco will replace "This Is Show Business" with a new quiz show featuring Phil Silvers, and Westinghouse will have a summer drama series replacing "Studio One." Still looking for replacements are GF for "Goldbergs;" General Electric, for th' Fred Waring show; Bymart, for the Sam Levenson show; Liggett & Myers for "Stork Club;" Philip Morris, for the Horace Heidt show and "Truth or Consequences;" Kroger, for the Alan Young show; and Anheuser-Busch, for the Ken Murray show.

Besides these, Blatz Beer launches its video version of "Amos 'n' Andy" via CBS starting June 28 and running through the summer.

Louis-Savold Bout Hinges on TV Fee

Decision on whether to permit television of the first big outdoor fight of the season is pending this week, with several networks and would-be sponsors having already entered bids for the video rights. Fight is the Joe Louis-Lee Savold set-to, scheduled for the Polo Grounds, N. Y., June 13.

Spokesmen for the International Boxing Club, which is promoting the event, have implied that the decision will probably rest on whether they get the desired fees. While they declined comment on what bids have been offered, it's believed possible that some kind of deal may be made to feed the telecast to stations outsid N. Y., even though the pickup may be banned from the metropolitan area. System has been used from time to time in the past as a method of protecting the gate as much as possible.

Fight falls on a Wednesday night, and the IBC has a contract with Pabst Brewing for the current Wednesday night pickups via CBS. Pact, however, applies only to the indoor bouts, so that Pabst is expected to be one of the bidders.

NBC-TV AFT. BUILDUP FOR PHILLY'S KOVACS

Philadelphia disk jockey Ernie Kovacs will be given a daytime buildup on the NBC video web as preparation for his summer subbing, possibly in the "Kukla, Fran & Ollie" spot. Currently holding down his own three-hour show five days weekly via WPTZ, Philly, Kovacs takes over the 3:15 to 3:30 p. m. strip on the network starting next Monday (14).

Afternoon show is to originate from Philly. Since "Miss Susan" in the preceding slot also emanates from that city, NBC will have a half-hour of its afternoon programming outside N. Y. Period from 3:15 to 3:30 is currently occupied by Caroline Burke's "Vacation Wonderland," for which another slot will be found. With the "Kukla" sponsors bowing off for the summer, NBC has not yet sold their 7 to 7:30 p. m. strip, indicating Kovacs may start his nighttime chores on a sustaining basis.

Summer Orders Continue to Pour In for NBC-TV

NBC television to date has received summer orders for all but nine of its current time periods, leaving less than 10 hours of its Class A evening time per week still to be sold. Some of the current bankrollers of those slots, however, have yet to be heard from and the web is also confident of selling most of the periods being vacated by bankrollers who have decided to take a hiatus. In all, the web expects to have only five half-hours to sustain during the summer.

Definitely vacationing for various periods of time during the summer are the "Kukla, Fran & Ollie" sponsors, including RCA, Procter & Gamble, Ford and Time, Inc. Show is aired 7 to 7:30 p.m. cross-the-board. Mohawk, sponsoring Roberta Quinlan's "Mohawk Showroom" in the following 15-minute slot three nights weekly, is also taking a hiatus, as is Van Camp's, which has that slot the other two nights weekly for the John Conte "Little Show." Speidel is giving Paul Winchell's "What's My Name?" a summer vacation also. Other Monday night bankrollers are sticking with the exception of American Tobacco, which has the 9:30 to 10:30 period alternate weeks for the Robert Montgamery show.

On Tuesdays, Texaco is taking a hiatus for Milton Berle's "Star Theatre" and Armstrong hasn't yet notified NBC whether it will stick through the summer with its "Circle Theatre." Other advertisers are retaining their time, either with current shows or sum-

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PEPSI BUYS SINATRA CBS-TV TIME FOR FAYE

Disclosure this week that Pepsi-Cola has bought the 9 to 9:30 Saturday night slot on CBS-TV for a new Faye Emerson show means that Bulova, which has bankrolled Frank Sinatra in that period this season, is giving up the time at the end of the current cycle. As a result, it's believed that Sinatra, whose pact with CBS expires in July, will not be back for the same web in the fall.

Miss Emerson's new series is slated for launching June 16 Her thrice-weekly 15-minute show on ABC-TV, also sponsored by Pepsi, will be dropped at the end of June. American Safety Razor Co. has previously pacted for the 9:30 to 10 Saturday night period on CBS, in which the second half of the Sinatra show is now sustaining. ASR will move Robert Q Lewis' "Show Goes On" into that slot.

ROBERT DIXON
Featured Tenor, "Holiday Hotel"
Every Thursday 9:00-9:30 P.M.
ABC-TV
Personal Representative
BONNIE ALDEN
Baum-Newburn Agency

Schnoz Nosed Out Of Pitt in Hassle

Pittsburgh, May 8.

Hassle between NBC and WDTV, DuMont station here, over Jimmy Durante program being piped into Pittsburgh has resulted into the show being pulled out of this market altogether. Channel 3 was to have carried the Schnozzola whenever he was on the "Four Star Revue" as part of its new rotating policy, preempting on that one Wednesday a local commercial, "Duquesne Shoe Time," sponsored by Duquesne Brewery, and last half-hour of Arthur Godfrey.

Apparently matter had been satisfactorily settled and WDTV was beating the drums at landing Durante for Pittsburgh when about an hour before program time April 19, NBC said the deal was off. Station here kicked up such a fuss at the last-minute cancellation that show was finally piped in at DuMont expense, with result commercials were blacked out in Pittsburgh and next day schedules were announced in those spots.

Then WDTV wanted to know how come and was informed by NBC that if it wanted Durante, the other three stars of the series, Ed Wynn, Danny Thomas and Jack Carson, would have to be carried on a regular basis as well. Understood that although Norge, one of the trio of sponsors, was willing to reach the Pittsburgh market even on this part-time basis, the other two, Pet Milk and Motorola, weren't.

Management of WDTV informed network that giving up the 8-9 segment on a weekly basis was impossible, since the 8-8:30 period Wednesdays belonged to an important home-town account, Duquesne Brewing Co., and they would not relinquish their time any more than once a month under any circumstances.

Whereupon NBC countered with the edict that no Wynn, Thomas and Carson, no Durante either. So WDTV forgot the whole deal and immediately restored the first half-hour to Duquesne people and last to Godfrey on a permanent basis. They were only preempted once for the single foray into Durante.

As a result, Duquesne's four alternating programs, Vladimir Bakaleinikoff and the Sinfonietta, Bernie Armstrong's "Welcome Aboard" musicale, Slim Bryant's "Dude Ranch" and Harold V. Cohen's variety-type "Starlight Revue" will go back to the original schedule of once every four weeks

Sullivan's 'Toast' To Stay Hot All Summer

Lincoln-Mercury Dealers decided this week to retain Ed Sullivan's "Toast of the Town" show through the summer on CBS-TV. Until about a month ago, it was believed the Sunday night vaudeo program was set, but with the car market tightening, some of the local dealer associations reportedly balked at the summer plans and did not reach a decision until this week.

Sullivan, as he did last summer, is expected to take a four or five-week vacation. Various name comics will sub for him while he's away.

CBS-TV Hit by 4 Cancellations; Clearance Snags Seen Big Factor

CBS television was bopped with four cancellations this week, with sponsors bowing out of programs ranging from major nighttime entries to cross-the-board daytime shows. In each case the bankroller specified he was giving up the time for good at the expiration of the present cycle, rather than just taking a summer hiatus.

Exiting are Nash-Kelvinator from the Morton Downey "Star of the Family" show; Bigelow Carpets from its Sunday night "Bigelow Theatre; General Mills, from the "Betty Crocker" program, aired two afternoons a week, and Corn Products, from the single 15-minute segment it had of the daytime Garry Moore show. While reasons for the cancellations were not disclosed, it's believed they were due in part to CBS' old bugaboo—inability to clear time on enough affiliate stations to meet the bankrollers' wishes.

Indicative of the web's difficulty in clearing station time is the situation with Bigelow. With "Hopalong Cassidy" riding in virtually every market for General Foods on the rival NBC web, CBS has been able to provide Bigelow with an interconnected net of only four stations for the Sunday night at 6 program. Since the show comprises half-hour films produced especially for TV, the sponsor was able to go out and sell other stations directly. By the same token, CBS, which networked films of the Kentucky Derby for the first time last Saturday night (5), could clear time on only 25 interconnected stations, mainly because of NBC's "Show of Shows" having the others tied up.

Web had not yet decided on replacements for the programs. Crocker show has been aired Tuesdays and Thursdays from 3:30 to 4 p.m. On the Garry Moore program, aired cross-the-board from 1 to 2 p.m., Junket Foods, which had already pacted for several segments from 1:30 to 1:45, takes over the 1:45 to 2 segment being vacated by Corn Products.

Downey show is aired Friday nights at 10. In that instance, it's believed that tightening of Government allocations on scarce materials, which previously cued Nash to drop its "Airflyte Theatre" from CBS, might have been responsible for the decision to ankle Downey as well.

CHI TV'S CANCER FUND MARATHON NETS 31½G

Chicago, May 8.

Chicago television industry's pitch for the American Cancer Society fund-raising drive racked up $31,500 in pledges after a four-hour telethon beamed Friday night (4) on WENR-TV. Although the take was below expectations, indicating a possible saturation of televised appeals, show hit a new peak in production values and effectively showcased an elaborate lineup of talent from all show biz fields.

Session was emceed by Jim Moran, car dealer turned teevee personality, who donated his regular Friday night WENR-TV "Courtesy Hour" for the first 60 minutes of the show. Balance was contributed by ABC. Talent roster was lined up by producer Leo Salkin.

Contributing turns were such top personalities as Burr Tillstrom, Fran Allison, Dorothy Shay, Don McNeill, Patsy Lee, Johnny Desmond, Morey Amsterdam, Mills Bros., Studs Terkel, Gloria DeHaven, Dave Garroway, Connie Russell, Jack Haskell, Art Van Damme Quintet and others.

Coast Pill-Pusher Lining Up Move Into N. Y. Area

Hollywood vitamin firm which last month bought over $500,000 in radio and tele time in Chicago, is lining up a move into the New York area. Reports from Chi indicate that the American Vitamin Associates may spend $1,000,000 for TV time in Gotham, with heavy emphasis on sports telecasts.

New York video outlets, checked on the campaign, said that no deals have been shaped up yet. WOR-TV's representatives in Chicago contacted AVA several weeks back, when the pill-pushers set their Windy City deal, and has pitched a package, but no sale has been realized to date.

Robert Johnson, of AVA, is due in N. Y. this week, which may be the start of the firm's Gotham purchases. Agency for the client is Counselors.

On the Coast, American Vitamins is investing heavily on KTTV, with a $5,500 weekly tab, and at KLAC-TV, with a $18,500 weekly billing. At KECA-TV, AVA paid $3,000 in time charges alone, and is backing two pix and "Roving Camera" at KTLA for an undisclosed amount.

AVA's Detroit Buys

Detroit, May 8.

American Vitamin Associates, of Hollywood, has purchased five new programs on WXYZ-TV for 52 weeks. President James G. Riddell says he believes it is the largest longterm contract ever signed by a television station in Detroit.

DICKER FOR ALLEN AS DOWNEY PACKAGE STAR

With Morton Downey bowing out of his Friday night CBS-TV show, "Star of the Family," when he completes his 39-week cycle June 15, the singer's radio and TV activities henceforth will be on an exclusive basis for Coca-Cola under a new agreement.

"Star of the Family" is a Downey-owned package he is making available for sponsorship without his services as singing emcee. MCA has two dickers on the fire for the show one of which would include Fred Allen occupying the pilot's seat held down by Downey during the run on CBS.

Downey's new deal with Coca-Cola, it's reported, will include a series of personal appearances for Coke bottlers throughout the country as well as radio and TV commitments.

ABC Sponsors To Stick in Summer

Most of ABC-TV's sponsors will not take a hiatus, according to present indications, although a majority of the web's 41 bankrollers have still to reach decision on their summer plans.

Set to ride right through the warm weather are Kellogg's "Space Cadet," Procter & Gamble's "Beulah," General Mills' "Lone Ranger" and "Trouble With Father," Blatz's Roller Derby, Old Gold and Admiral's "Stop the Music," Arnold Bread's "Life Begins at 80," Canada Dry's "Super Circus," "Voice of Prophecy" and Mason Candy's "Chester the Pup." Nash-Kelvinator, which is picking up Paul Whiteman's "TV Teen Club," will also stay on through the summer.

Backers taking a hiatus are Minnesota Canning on the Art Linkletter show and M&M Candy and Peters Shoe, who alternate on the last half hour of "Super Circus." Latter two sponsors will each take a layoff of four weeks, with five

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Sales Exec Club in Joint Meet With Tele Society

Joint luncheon meeting of the American Television Society and the Sales Executive Club will be held at the Hotel Roosevelt, N. Y., May 15.

Speakers include Robert Kintner, ABC president; Sylvester L. (Pat) Weaver, NBC television chieftain; Hubbell Robinson, Jr., CBS program veepee; Roy Meredith, WOR-TV sports director, and Eugene Thomas, WOR-TV manager.

NBC JOCKEYS FOR '51-'52 LINEUP

Black Market in TV Tix

The "black market" in tickets for major television shows originating out of New York has reached alarming proportions, according to the networks, and they're frankly disturbed as to how to overcome the situation.

Cuffo tix for such shows as Jerry Lester's "Broadway Open House," "Saturday Night Revue," NBC Sunday "Comedy Hour," Wednesday night "Four Star Revue," Ed Sullivan's "Toast of the Town," and Tuesday night Milton Berle Texaco show, are being peddled at fancy prices, mostly by center-city newsdealers and street hawkers anxious to make a few fast bucks. One NBC exec reports that a pair of tickets for the Sunday night radio "Big Show" recently fetched $12.50.

What surprises the webs is how the newsdealers and hawkers manage to corral the tickets. One plan of attack is henceforth to carefully screen the distribution of all tix. Peddling the for-free tix for a tariff is a misdemeanor and the webs intend doing something about it.

Ed Sullivan's Unique Lincoln-Mercury Deal as Goodwill Super-Salesman

Over and above his chores on "Toast of the Town" as emcee-production impresario, columnist Ed Sullivan has established an identification with the Lincoln-Mercury sponsorship empire in a deal that's perhaps unique in radio-TV annals.

Not generally known is the fact that Sullivan, beyond his contract for the Sunday night at 8 CBS talent-production contribution, has an auxiliary contract with Lincoln-Mercury which parlays his L-M activities into a practically fulltime operation as an unofficial goodwill ambassador serving the company on a high public relations level.

New deal is the direct offshoot of the recent Sullivan series of Lincoln-Mercury filmed commercials based on the columnist-emcee's touring of the L-M plants and series of road tests, with subsequent checks among dealers revealing that the personal identification and acceptance of Sullivan on the status of an L-M executive has been a major contributing factor in car sales.

Subsequently, Sullivan has been sparking Lincoln-Mercury dealer meetings, touring "Toast" on occasion (Pittsburgh origination is set for June 3), with the emcee identifying himself with auxiliary public relations projects in the various cities designed to give Lincoln-Mercury wider acceptance rather than just a come-on for a "Toast" audience buildup.

Sullivan, incidentally, takes a six-week vacation off "Toast" this summer, with show staying on with replacements, same as last year.

Day Summer Sked In Flux at NBC

While NBC-TV's nighttime commercial schedule shows up favorably this summer (in fact, much better than the web had initially anticipated), the daytime and Sunday afternoon prospects aren't too enticing.

The 3 to 5 o'clock cross-the-board slots are offering the web some anxious moments, with likelihood that the network will be compelled to co-op the fill-in stanzas. With Kate Smith set for a 11-week summer layoff, NBC had hoped to slot Dorothy Kilgallen & Dick Kollmar in the hour time as summer replacement, but lacking sponsorship nibbles, the network now plans to use an hour film feature, which will be co-op'ed. Decisions on Colgate's summer continuance of the daytime "Miss Susan" strip and General Foods' hiatus-or-not-to-hiatus on the Bert Parks three-times-a-week replacement, are still in a state of flux.

Thus far, the Sunday afternoon commercial pickings are slim.

White Rock's TV Campaign

White Rock is looking at television shows preparatory to inceptting a TV campaign in New York. Beverage outfit has not yet selected a station.

Agency is Kenyon & Eckhardt.

N.Y. FORD DEALERS BUY 'BOSTON BLACKIE' SHOW

Ford Dealers of the New York metropolitan area have bought the "Boston Blackie" film show on WNBT, N. Y. "Blackie" is the Ziv-packaged series syndicated to local video markets.

Ford Dealers had previously sponsored the ex-"Fireside Theatre" vidpix series on WCBS-TV, but are dropping the latter.

Frank Samuels Exits ABC VP For Morris Agcy

Hollywood, May 8.

Frank Samuels has turned in his vicepresidency to the American Broadcasting Co. and moves over to the William Morris Agency as Coast head of its radio and television operation. He'll make the change as soon as the net's prez, Robert Kintner, names his successor. Under serious consideration is Donn Tatum, an executive and counsel at the Don Lee network, who was to move over to ABC next month as Samuels' assistant.

Terms of the Morris deal with Samuels are undisclosed but it's understood the contract is for three years and the salary "considerably over" what he has been drawing as western division head of the skeins radio and television operations.

Philly's 'Uncle Wip' Quits After 14 Years to Go Into Advertising Biz in Chi

Philadelphia, May 8.

Wayne Cody, whose "Uncle Wip" program has been a fixture on the ai. here for the last three decades, is pulling out of the WFIL-TV show he began two months ago, and leaving for Chicago to go into the advertising business. In February, Cody gave up the Gimbel Bros. sponsored AM show on the Gimbel-owned station WIP, to switch to a three-times weekly appearance on WFIL-TV. Although Gimbel Bros. continued their sponsorship, the video outlet thought so much of the show that it added the other two nights on its own to make the "Uncle Wip" show an across-the-board evening program.

At WFIL-TV, program director Jack Steck said Cody's sudden departure was entirely his own choice, and due to domestic difficulties. Cody, who has been with the show 1½ years, pulls out Friday (11). The station is hurriedly auditioning candidates to take over the segment.

OPEN HOUSE ON COIN MANEUVERS

The coin-jockeying season rolled into high this week, as NBC execs began an extensive series of huddles with the web's top stable of television comics and sponsors in an effort to crystallize the '51-'52 major league TV picture.

NBC, at the moment, finds itself in the midst of "option time" and everything is in a state of flux. But it's anticipated that by the week's end, the web will have a better idea of how the talent-sponsorship situation shapes up.

Thus far, only Eddie Cantor's option has been picked up among the top-bracketed TV stars (except in cases where long-range deals prevail, as in the case of Jimmy Durante and Milton Berle.) Whether or not Cantor returns to the "Colgate Comedy Hour," however, is still to be resolved, dependent, too, on Colgate's own plans for next season. Status of the Wednesday night comedy series is still up in the air with reports that if the clients check out, Kate Smith may go in on a permanent basis.

Deals are also on tap on the non-comedy programming roster, as well, with Robert Montgomery repacted last week to a new two-year contract at $100,000 a year (see separate story).

Deals with Ed Wynn, Jack Carson, Danny Thomas, Dean Martin & Jerry Lewis, Fred Allen, et al., are yet to be resolved, with an "open door" policy prevailing this week at NBC headquarters on inviting the comics to "come in and sit down; we'll talk it over."

That NBC is determined to rule the TV program roost on major comics was evidenced during the past week with the pacting of Abbott & Costello to a new five-year deal, the clinching of the Red Skelton TV series in a deal negotiated with Procter & Gamble, etc.

'Kefauverized' TV Okay: Taylor

Columbus, May 8.

In the opinion of one of the nation's top legal minds—Brig. Gen. Telford Taylor, former FCC counsel and one of the American prosecutors at the famous Nuremberg trials—telecasting of legislative hearings like those of the Kefauver probe does not violate individual rights of privacy for witnesses. Speaking before the Institute on Education by Radio and Television, Taylor urged that TV continue to cover important legislative hearings, but recommended that steps be taken to protect witnesses from certain possible abuses.

To prevent possible witness strain and discomfort from the glare of lights, etc., Taylor advocated putting all newsreel and TV cameras into glass-enclosed booths in the corners of hearing rooms, as they were at Nuremberg and at the UN.

"Commercial sponsorship of government hearings presents serious problems," Taylor said. "In my opinion it should not be permitted."

CBS Takes Leaf From NBC on 'Tandem' Sales

CBS is also entering the tandem system of sales, which was originated by NBC last fall for its radio packages. CBS television has sold six segments of its "Garry Moore Show," cross-the-board daytime airer, to Curtis Publishing, which plans to spotlight the Satevepost for a special promotion push. Agency is BBD&O.

Curtis bought the 1:30 to 1:45 p. m. segment of the program last Friday (4), and Monday (7), and will take that time over again today (Wed.), May 25, 28 and 30.

CBS Playing Both Ends of N.Y.-L.A. Cable; Will Settle for 50% Splitup

CBS-TV program execs, taking their stand on whether video will shift eventually to the Coast or remain concentrated in N. Y., apparently favor both sites. As explained this week by program veepee Hubbell Robinson, Jr., and exec production chief Harry Ackerman, the wealth of Hollywood talent cannot be denied. As a result, they predict that about 50% of network shows within the next year or two will emanate from Los Angeles.

Instead of moving some of their major programs from N.Y. to L.A., however, the CBS program execs figure the future will see a number of new shows originating on the Coast. These will be inserted gradually into the network schedure to replace the "weaker" programs which have held down web spots during the last year or two. When the Coast takes its place in the network program picture will depend on completion of relay facilities from N.Y. to L.A. and completion of CBS' studios in Hollywood.

Fact that the web is now building a mammoth TV plant on the Coast, according to Ackerman, points up CBS' conviction that both Hollywood and N.Y. will be major TV program centres. CBS, he noted, is the only web now programming network shows from Hollywood, and he added there will be at least four such shows next fall. These include Burns and Allen and Alan Young, currently on the air, as well as "Amos 'n' Andy," which preems in June, and the Lucille Ball-Desi Arnaz show, scheduled for a fall preem.

NBC-TV veepee Sylvester L. (Pat) Weaver, Jr., stated several weeks ago that Hollywood probably would never assume as important a role in TV programming as it has in radio. Weaver inferred that video comprises mostly legit and that, since legit is concentrated in N. Y., video will remain east except for the top-name comedians who prefer the California climate.

New Comedy Trend?

An American Mercury magazine writer is of the opinion that the "swish" techniques being projected by comedians on recent television, radio and nitery programs, including also manifestations thereof in pictures, may be a new American phenomenon. He plans doing a series on the subject, and for that purpose interviewed VARIETY.

While widely scattered, the writers compilation of comedians who have gone in for grotesque femme-impersonation comedy scenes, or bits of business having to do with a "soprano hips" approach, might make a case for his viewpoint that some sort of a "trend" is in the making.

NBC Eats Humble Affiliate Crow On Kefauver Brush

NBC was put in the position of having a lot of explaining to do to its TV affiliates when the latter converged on N. Y. for the web-affiliate huddles on rate slashing and other problems. Specifically, the affiliates wanted to know why NBC had given the brush to the Kefauver crime probe hearings in New York, pointing out that they were left in the lurch while ABC and DuMont took away all the play and audiences.

The affiliates left no doubt that they were critical of the network's refusal to pick up the hearings, taking the position that if they, the stations, were willing to bypass commercial programming to capitalize on the unusual event, then the web should have been willing, as well, to sacrifice some sponsorship coin.

NBC readily conceded that it had made an error in judgment, not fully recognizing in advance the impact the hearings would have, and indicated it had learned its lesson, pointing to the wide play it had subsequently given the MacArthur story.

Churchill U. of P. Bowout Eases NBC Out of Snafu On Loss of Commercials

NBC breathed a sigh of relief when it was announced that the talk scheduled for last night (Tuesday) by Winston Churchill from the U. of Pennsylvania, Philadelphia, wasn't coming off. The web was faced with the loss of an hour (9 to 10 p.m.) video revenue by cancelling out two commercials for the pickup.

NBC was hot on the heels of a client to buy the Churchill speech, but it's reported that U. of P. prexy Harold Stassen nixed the idea, notifying NBC that unless it picked up the talk as a sustaining public service feature it was no dice. That would have left NBC-TV with no alternative but to join in the pooled telecast sans commercials.

Churchill's decision to stay home in the wake of the British crisis cleared up the situation.

Cincy's 250,000

Cincinnati, May 8.

Count of TV set installations in the Cincinnati area was 250,000 as of April 1, Don Miller, Crosley's research department chief, reported. At the same time there were 143,000 sets in the Columbus area and 125,000 in the Dayton area.

Montgomery 2-Yr 200G NBC Pact

Robert Montgomery has signed a new two-year pact with NBC for his services as executive producer and general trouble-shooter in television. Under terms of the new contract he'll receive $100,000 each year.

This is over and above his identification with the Monday night Lucky Strike-sponsored dramatic series, on which he serves as host, producer and occasional star. Ciggie company, which has just renewed the show for another year, pays $35,000 a week for the package, from which Montgomery collects an additional fee.

Several other personalities are involved in such type TV deals with NBC, among them Billy Rose, who is collecting $100,000 a year as a consultant.

CONEY STEEPLECHASE VOX POP SHOW PREPPED

Charles Henderson and his wife, Mitzi Mayfair, are packaging a television show to originate from Steepelchase Park, Coney Island, primed as a possible summer replacement for Kukla, Fran & Ollie in the 7 p. m. slot. This isn't set yet, but discussions with NBC's Pat Weaver are going forward. The arranger-dancer team, who do other video packages, are dickering for Dick Foran to emcee.

Prime idea is a new background for a TV show. Would be a five-a-week, 30-minute program. Format is man-in-the-street, but with the Coney Island pano ama as a seasonal change of scene, instead of the usual city thoroughfare as an interview spot.

JERRY COLONNA SHOW
With Jerry Colonna, Frankie Laine, Barbara Ruick, Del Sharbutt, Arthur Duncan, Isabel Randolph, Louis Colonna, Cookie Fairchild's orch (5).
Producer: Joe Bigelow
Director: Stuart Phelps
Writers: Bigelow, Ray Brenner, Frank Goldberg
30 Mins., Wed., 10 p.m.
GOEBEL BEER
KECA-TV, Hollywood

A true line on Jerry Colonna's talent for television will have to wait another week. Takeoff was bumpy and format too haphazard to allow for a long range appraisal. Just as soon as the show knows where it's going, an improvement should set in for in Joe Bigelow it has a producer-writer, who knows all the comedy tricks.

There was too much to do in too little time on the opener to correctly judge whether Goebel made a good buy for the two markets —Los Angeles and Frisco. The blackout pattern was too closely followed and the conglomerate result was a hodge podge of clowning in broad, burlesque strokes. True, Colonna has the facial requisites for visual slapstick but his timing was off and his line-reading never was on high level. His rolling bug-eyes and luxuriant mustache can be capitalized as well as Durante's schnoz and Groucho's fluttering eyebrows. It's going to take more than that, however, and the writers must come through with better material than on the tee-up.

Frankie Laine was in the guest corner long enough to warble a ditty and get lathered up in a barber's chair. Del Sharbutt, ordinarily an announcer (the commercials were filmed), was given a small part as were Barbara Ruick, a pert little miss, Louis Colonna (that's my brudder) and Isabel Randolph. Hoofing of Arthur Duncan was standard for sepians, who have been more prevalent on the home screens than kinescoped ballets. Goebel's play on mellowized is overdone. *Helm.*

THE ANGRY BOY
With Nina Foch, narrator
Producer: Irving Gitlin
Director: Frances Buss
30 Mins.; Sat. (5), 5:30 p.m.
Sustaining
CBS-TV, N. Y.

Appropriately tied up with Mental Health Week (2-8), CBS-TV last Saturday (5) gave first showing to a documentary film dealing with the problems of childhood, that made for an excellent public service program. Filmed at a child guidance clinic in Lansing, Mich., with clinic staff members as main characters, the short pic depicted the usual problems of a 10-year-old, in an average household, perplexed by squabbles between parents, and among various relatives, and reacting uncertainly, angrily, even mischievously, as result.

Incidents filmed were true, from an actual case record. What made the program register was the fact that this was an average boy and family, rather than a psychotic or mentally deficient set of persons, so that the problems discussed had pertinency for all viewers. Actress Nina Foch served as live narrator, to discuss the emotional problems of an unhappy child, and to introduce the film. *Bron.*

FOR YOUR INFORMATION
With Helen Faith Keane
Producer: Duncan MacDonald
Director: Don Rosenquest
15 Mins.: Mon.thru-Fri., 12:15 p.m.
WABD, N. Y.

Helen Faith Keane wasn't kidding when she decided to dub her new quarter-hour stanza "For Your Information." The series, as outlined by Miss Keane on show's preem (3), will be just that. Aiming her informal chats at the housewife, Miss Keane intends to cover such topics as beauty, home, love, fashion, cooking and child care, among others.

After the short intro, in which she relayed the series' prospectus, Miss Keane brought on Alice Thompson, editor of Seventeen magazine, to discuss the "cold war" between parents and children. Questions and answers were handled intelligently, despite an obvious show of nervousness on Miss Keane's part. This, however, can be corrected, given more time. The discussion was strictly "woman-talk" and should appeal to the femme audience.

Stanza was framed in a handsomely-furnished room and the lensing was adequate.

Detroit—WXYZ-TV inaugurated Monday (7) a two-hour, five-times-a-week early morning show (7-9 a.m.) from Willow Run Airport. Show is entitled "Flying Start." It will feature interviews by Todd Purse of plane passengers. The participating program replaces "Dream Busters," which featured Johnny "Scat" Davis, music, news and chatter.

LARAINE DAY SHOW
With Ruth Woodner, Bill Harrington Trio, guests
Producer: Ted Eggeland
Director: Eddie Nugent
Writer: Mary Northrup
30 Mins., Sat. 1 p.m.
NORTHAM WARREN CO.
ABC, from N. Y.
(J. M. Mathes)

Laraine Day doesn't seem to be at home on a program which has nothing to do with baseball. Wife of the N. Y. Giants manager Leo Durocher, is heading a variety show with a sufficient number of guests to take her over the rough hurdles, but there's lots of work to be done on this display before it reaches maximum efficiency.

There are some basic faults in design including overbooking. On the preem, there seemed to be an overabundance of guests so that by the time a subject got interesting, time was up. This was the case in the instance of novelist Fannie Hurst. The final interview with a wounded lieutenant and his wife was similarly cut off in a not too subtle manner.

Because of the multitude of guests, Miss Day had very little to do, but what she did she did badly. Much of the offbeat was obviously nervousness. On one instance, after the station break, she returned to say that there will be another guest right after the station identification. She introed the guest after a stage whisper.

On the preem there was a song and interview by Constance Moore, and a scene from "The Doll's House" performed by Barbara Britton, very well done under the circumstances. Lt. Gen. Crittenberger, an aide and a wounded Korean vet and his wife were also interviewed, and in each instance, Miss Day failed to get the maximum interest out of her guests because of the sketchiness of the gab.

This could be an interesting show after correction. The production elements are good with the Bill Harrington Trio providing excellent musical breaks. Ruth Woodner takes the burden of the commercials nicely and provides some okay assists. Sets are okay. *Jose.*

AUSTIN KIPLINGER NEWS
Director: Ed Conrad
10 Mins.; Mon.-thru-Fri., 11 p. m.
Sustaining
WENR-TV, Chicago

Rapidly joining the front ranks of video newscasters, Austin Kiplinger brings to this late-evening show a concise, low-pressured rundown of the day's events. Handling his copy with an easy-to-take conversational manner, gabber, who also pens a column for the Chicago Journal of Commerce, demonstrated hep news judgment on show caught (1).

Kiplinger's major story was the Senate Crime Commission's report, with effective spotlighting of the local aspects of the document. His "local lead" to the story, based on the mayor's reaction, gave it added punch for Chi viewers. Also good was his sketch and explanation of bombing which highlighted the day's Korean war news.

BOYD'S AM-TV EXIT; ENTERING MINISTRY

Hollywood, May 8.

Mal Boyd, partnered with Mary Pickford and Buddy Rogers in P-R-B, Inc., indie radio-TV packaging outfit, is leaving the industry to begin theological studies in the Protestant Episcopal Church. With his bowout, P-R-B is to be dissolved.

Boyd, who is 27, started in broadcasting as producer for Foote, Cone & Belding here. He later worked as radio exploitation chief on the Coast for Republic before entering TV. He was a founder of the TV Producers Assn. of Hollywood, which later merged with the National Society of TV Producers, of which he is a board member.

Biz to Gainsborough

With the dissolution of P-R-B, Gainsborough Associates, indie N. Y. firm with which it was associated, takes over all Rogers' radio and TV programs, as well as a two-year personal management pact with Rogers. In addition, Gainsborough will continue to represent Miss Pickford in all her radio activities, including the projected "Theatre of Valor" series, in which she serves as program hostess and narrator. Latter package is now under consideration by several networks and agencies.

STRIKE IT RICH
With Warren Hull, others
Producer: Walt Framer
Director: Matthew Harlib
Writer: Joseph Gottlieb
30 Mins.: Mon.-Fri., 11:30 a.m.
COLGATE
NBC-TV, from N. Y.
(Esty)

The video version of "Strike It Rich" adds little that cannot be communicated through the radio exclusively. Warren Hull, conferenciering this show, is as comprehensive in television as he is in AM with sets and a look-see at the various contestants pitching their tales of woe being the only addition when focussed for sight.

Format is the same with contestants selected on the need for the cash disbursements. A chairman with a kingsized brood, a couple wanting to rebuild a church destroyed by fire, an ailing woman and a soldier seeking to buy a home, scored fairly well with a set of comparatively easy questions.

The Colgate commercials for Vel and Colgate's tooth paste were fairly well done, and Hull makes a pleasing appearance. *Jose.*

STAG PARTY
With Don Wattrick, Mildred Quon, Gloria Good
Director: Peter Strand
Writer: Kay Gould
30 Mins., Tues., 10:30-11 p.m.
CHEVROLET DEALERS OF DETROIT
WXYZ-TV, Detroit
(Campbell-Ewald)

Some of the necessary ingredients in beaming a late-hour show at men are present in "Stag Party," but the basic element, sex, has been almost totally ignored. As a result, what otherwise would be a bright and interesting show is flat and leaves the viewer with a feeling of being misled and cheated.

Show opens with a front view of crossed legs, with the knees carefully hidden. Either the legs are not attractive or the camera angle is wrong for they look terrible. To make matters worse, the legs jiggle up and down in tune with the music. That destroys any illusions that may have escaped the first letdown at sight of the unslightly gams and leaves the viewer with the same feeling of distaste caused by watching a pretty girl munching on a wad of gum.

The camera then switches to Don Wattrick who lists what's on the program in a novel way that catches interest. As he is telling about the weightlifters who will perform, the picture shows a close-up of a bicep. Then a hula dancer's hands get the closeup treatment.

Performances by three weightlifters, two girl and two boy gymnasts and the showing of a champion English Bulldog are all topnotch, with excellent camera coverage and commentary.

The hula dancer, Mildred Quon, a local YWCA instructor, would have scored better had she not attempted to sing the number she was dancing to — "Little Brown Girl."

Singer Gloria Good, only femme regular on the show, sang "All the Things You Are" and "It's Wonderful." Her throaty voice would have been better suited to other tunes. Singer also should watch unattractive facial expression and costuming. Camera work, of excellent quality during rest of show, did not do justice to Miss Good. *Tew.*

UNION FORUM
15 Mins.; Sun., 12:45 p.m.
IUE-CIO
WRGB-TV, Schenectady

International Union of Electrical, Radio and Machine Workers (CIO) is carrying its campaign for local members and its fight on the rival UE, to General Electric Co. employees and their friends, on a series of Sunday noon forums. James B. Carey, international president and Al Hartnett international secretary-treasurer opened them. Subsequent telecasts have presented panels of four from officers and active workers in local IUE unit.

Video can be an important fact in present-day union electioneering and in the broader program of public relations. Here the approach and style adhere perhaps too closely to traditional methods, rather than a switch to the more flexibly effective use of a potent new medium. Speakers seem to be looking too often in the direction of an off-screen prompt board, or to have memorized their arguments.

On the premiere, Carey and Hartnett blasted not only the allegedly radical UE, but the wage policies of General Electric (which owns WRGB). Subsequent speakers have stressed "leftist domination" of UE, which had the majority at the last election in the GE main plant. *Jaco.*

Tele Follow-Up Comment

NBC-TV, which is apparently scrambling for name comics who can appear regularly on its Sunday night "Comedy Hour," should latch onto Phil Silvers, judging from his fine work on the show this week (6). With Dean Martin and Jerry Lewis, plus Vivian Blaine, in the guest spots, Silvers came up with a sprightly program. He demonstrated a sock video personality, sparkling much brighter than he did as star of his own NBC video series two years ago. Much of the credit for taking full advantage of Silvers' talents is probably due Ernest Glucksman, who produced and directed. He had a good writing assist, too.

M&L, who starred on "Comedy" the previous week, wowed again with their zany antics. After a short intro by Silvers, the two of them took over for 10 minutes on their own in a modified version of their nitery routine wherein Martin sings and Lewis conducts the orch (in this instance only a piano). Their zany antics wowed as usual, with the show's pace, ultra-fast to that point, stepping up to jet rate. Duo came back to ad lib with Silvers for the finale.

Miss Blaine, currently featured in the Broadway musical click, "Guys and Dolls," scored with her best video job to date, particularly in her comedy sketches with Silvers, in which she displayed that Brooklynese personality from "Guys." Her first number, "What Is This Thing Called Love?," was slightly over-dramatized but she and Silvers socked across a comedy duo on "When You and I Were Young Maggie Blues." Silvers set the show's pace from the start with a funny routine about his clarinet playing and also registered with a skit on Hollywood's Oscar awards, even though the skit was over-long. Joey Faye lent good comedy support and Al Goodman's orch did its usual top backgrounding job. Production backing was held to the correct minimum.

CBS-TV's "Ford Theatre" presented an interesting, albeit somewhat static adaptation of Alice Fellows' "Laurel" Friday night (4) in a play titled "Dead on the Vine." Strictly out of the popular fiction class, the show spun a familiar tale of the conflict between the old southern aristocracy fighting to keep its outmoded traditions alive and the new generations striving to live down that era. With Margaret Phillips, William Prince and John Alexander starred, the cast helped breathe life into the oldhat story.

Joseph Liss adapted and did a neat job of tieing down whatever allegorical content the story might have had. Cast was fine for the most part under the deft direction of Franklin Schaffner, although the simulated southern accents were trying on the ears. Miss Phillips, as the greedy daughter who sacrificed everything in a vain attempt to hold onto her grandmother's rotting mansion, turned in a powerful thesping job. William Prince registered solidly as her vis-a-vis and Alexander etched an impressive characterization as her disillusioned father. Faith Brook, as the mother; Bertha Belmore, as the aristocratic grandmother, and Peter Brandon, as the son, topped a good supporting cast.

Producer Werner Michel limned the show with some excellent mountings, particularly the spacious sets by Al Ostrander and a fine score by Ben Ludlow. Schaffner's camera supervision took full advantage of the freedom of movement provided by the sets. Ford devoted its first between-acts commercial to a pitch for the National Safety Council but inserted a plug running almost five minutes later in the show, which depicted interestingly the numerous tests given the sponsor's products.

Ed Sullivan missed being a top track prognosticator by several lengths on Sunday (6). Like many others, the N. Y. Daily News syndicated columnist apparently picked Eddie Arcaro riding Battle Morn to come in ahead at the Kentucky Derby on Saturday, and consequently booked the jockey for his Lincoln-Mercury CBS display for the following day (6). It would have been a coup had Count Turf done like he was figured to do and stayed in the rear of the entourage. Consequently, Sullivan had to ride this one differently than originally anticipated. With Arcaro doing the commentary, they showed films of Arcaro's rides on two previous Derby winners.

Rest of the show played well. It was unorthodox routining, but it added up to good entertainment. Openers were Johnny Johnston and Marcia Van Dyke doing the rooftop scene from "A Tree Grows in Brooklyn." Pair returned later for another tune from that show, and both did nicely.

The name value was contained in Billy De Wolfe, who purveyed the familiar "Mrs. Murgatroyd" bit. De Wolfe's delineation, as per usual, was tops and he walked off to a top mitting. However, the comic went a little too far in telling of a 42d street house where one of his older films is current. He walked off scratching himself violently. A good gag, but it might be misrepresentative of the exhibiting industry.

One of the more novel bits of booking was Ninon, a clown, who uses the medium of the high wire for his laughs. He has an excellent line of pantomime. Like all good clowns there are touches of pathos in his work, and he did a few legit tricks, plus being excellent in his communication of humor.

Pinky Lee completed the lineup. His ancient burlesque bits are still good for this modern medium. Lee is a capable comic. He went through a longish series, but the result seemed to justify the time taken up.

"Ladies in Retirement," one of the first psychological mellers, received an expensive-looking presentation on Robert Montgomery's "Lucky Strike Theatre" Monday night (7). But, despite the quality of the production and the competent work of a standout cast topped by Lillian Gish, the Edward Percy-Reginald Denham play registered only mildly. Reason is probably that the theme has been worked to death not only by numerous films but by countless other video shows. As a result, the story, neatly adapted by Ellis Marcus, failed to generate the requisite suspense or interest in the characterizations to achieve top impact.

Miss Gish registered with a fine portrayal of the housekeeper who murdered her employer in order to provide a home for her two childlike sisters. Una O'Connor and Betty Sinclair scored with their zany characterizations of the unbalanced spinster sisters. Michael McAloney, as the no-good nephew who learned of the crime and Ronnie Batten, as the maid who helped his blackmail plan, were good. Miss Fiske, as the employer, and Ruth McDevitt rounded out the supporting cast. Montgomery, doubling as producer and program host, bridged the acts neatly with his subtle narration. Norman Felton's camera direction was standout and the settings, designed by Syrjala, were both spacious and rich in appearance.

American Tobacco has wisely discarded the singing "Be Happy, Go Lucky" plugs, which formerly were out of mood with most plays in the series. Instead, the ciggie firm utilized straight pitches by Snooky Lanson and others.

"Faith Baldwin Theatre of Romance," which began as a Saturday morning show over ABC-TV last January, has settled down into a groove that appears to be surefire for snaring housewife interest. Plots are simple and contain a wealth of vicarious material. Although the captious may be inclined to scan the yarns as pulp-fiction, the half-hour playlets shape up as ideal daytime drama for femme viewers.

Formerly beamed at 11 a.m., show moved into the 12:30 p.m. to 1 p.m. slot Sat. (5). Piece-de-resistance for the new time inaugural was a four-character drama, "Waiting for Love." Adapted from one of Miss Baldwin's works by Betty Loring, it starred Joseph Schildkraut as a Hollywood producer.

Romantic problem involved in this sketch was whether a young gal should choose love or security. "Love" was represented by an Air Force lieutenant while "security" was vested in the middle-aged filmmaker. Crippled sister of the lass tried to shove her into a match with the picture tycoon but (as most viewers probably anticipated) she decided upon the dashing officer.

Schildkraut was quietly restrained as the producer. Sally Hester, 18-year-old starlet, was believeable as the girl faced with the romantic dilemma. Well-cast were John Fletcher as the lieutenant and Sylvia Davis as the sister. A Hollywood garden set as well as a cafe interior reflected good production value. Plugs for Maidenform bras were tastefully presented.

"Vacation Wonderlands," a 15-minute NBC-TV cross-the-board

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OHIO STATE'S BIG 'LARNIN'' PUSH

'It's Bigger Than Both of Us'

Columbus, May 8.

In view of the battle shaping up over the proposed FCC allocation of channels for educational TV stations, Commissioner Frieda Hennock's statement here, in which she said that commercial broadcasters in their own interest should not oppose non-commercial TV, takes on added importance. Said Commissioner Hennock:

"In view of the fact that educators have a definite and extensive contribution to make to the television industry, opposition by commercial interests to educational TV seems short-sighted. Educational telecasting will need equipment—it will employ personnel—it will sell many receivers to schools and to those countless others, who today refrain from purchasing them because of their distaste for much of the programming, or the feeling that it may be harmful to their children. Educators will bring television to areas and communities commercial operators may shun because of a low potential profit margin.

"Educational television will serve as a 'pilot plant,' as an experimental laboratory for commercial television, just as schools serve as laboratories in medicine and industry. It will develop new and simpler programming techniques which will be much less costly than the competitive bidding for stars and programs that too often symbolizes commercial program policy today.

"But perhaps most important, educators will bring to television the high moral purposes which characterize their endeavors. This is not merely stuffy generality. It can be reflected in national habits and attitudes, as well as in dollars and cents. I firmly believe that without full provision for education, the electronic marvel of television will not gain the respected place on the American scene and throughout the world it should hold."

Urge Revamp for More VHF Stations; B'casters Attack Educ'l Set-Aside

Washington, May 8.

Reshuffling of channel assignments to allow more VHF stations was urged by numerous broadcasters in petitions filed yesterday (7) with the FCC on its proposed VHF-UHF allocation plan.

As deadline for filing replies to the plan, on which hearings will begin June 11, approached, a swarm of comments were received. Many were accompanied by engineering data to show how allocations could be shifted around to provide for more VHF stations in various cities. Others showed how one channel VHF or UHF could be made available where none was proposed.

An elaborate alternate allocation plan was proposed by DuMont, which would make 655 VHF stations possible instead of 557 provided under the Commission's plan. DuMont's plan would also make more UHF stations available in the eastern half of the country than would the Commission's.

DuMont recommended that all channels be made available on a commercial basis and that none be reserved for educational institutions.

The legality of the educational set-aside was challenged by one applicant, WKMH of Dearborn, Mich. The whole plan of allocating channels to different cities, WKMH claimed, would not stand a court test.

In Pittsburgh, where a proposed educational assignment would allow only one more VHF station beside the one now in operation, Westinghouse Radio Stations pro-

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NBC May Snare CBS Camel Show

Camel Cigarets' "Vaughn Monroe Show," currently aired on CBS-TV Tuesday nights, may switch to the NBC video web in the fall. Both Camels and the Esty agency, which handles the account, are reportedly dissatisfied with the Tuesday 9 to 9:30 p. m. period on CBS and are mulling the possibility of slotting Monroe on Saturday nights on NBC.

Camels now bankrolls the 8:30 to 9 segment on NBC's Saturday night "Jack Carter Show" and this week took an option on the 8 to 8:30 period as well for next fall. Advertiser has not definitely decided whether to enter a full hour's package in the slot or use the Monroe show for half-an-hour and fill the other half-hour with a different program. If the deal for Monroe goes through the band leader would

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CBS Snares Golf Tourney From NBC; Sets Sponsor

CBS has snared television rights to the Palm Beach Round Robin golf tourney from NBC, which carried the pro tournament last year. Palm Beach Co. this week signed with CBS to sponsor a pickup of the event, June 10, from 5 to 6 p.m.

Tourney, which is also bankrolled by the clothing manufacturer, is played at the Wykagyl Country Club New Rochelle, N. Y. CBS plans to carry the event from 4 to 6 and may tag another, non-competing sponsor for the first hour.

Video's Economic Pattern—Sale Of Pubservice Events

Chicago, May 8.

Economics of television's public service coverage of major news events is apparently evolving into different patterns than the traditional AM pub-service concept. With the commercial sponsorship of the recent network Kefauver crime hearings and the practically complete sale of the four web's telecasts of the New York General Douglas MacArthur parade, the precedent has seemingly been established that there's no inconsistency involved in the commercialization of "public interest" beamings.

New trend was extended to the local station level recently when all four Chicago TV stations sold their telecasts of the five-star general's visit. Maturity of the medium, demonstrated by the excellent coverage given the day-long event by the combined pool of

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Simon Vice Morgan For Foxhead Beer WGN Show

Chicago, May 8.

Ernie Simon, Chi disk jockey, supplants Al Morgan on WGN-TV Monday nights at 7:30 for Foxhead Beer on May 21. Comedian will use Dixieland format with Bill Reinhart's Jazz Limited orch tentatively inked along with Fred Reynolds, WGN d.j. and record columnist, also pacted.

At present show will only air over WGN-TV, but DuMont might pick it up later on co-op basis for

PROFS WARNED VS. OPTIMISM

Columbus, May 8.

"TV or not TV" was the big question before the broadcasting experts of the nation's colleges and other educational institutions meeting here this week in the annual Ohio State U. Institute on Education by Radio and Television. The educators, were all agreed, naturally, that video is a great medium for "larnin'"—but the pressing questions were: Should colleges and universities and similar groups operate their own TV stations, and if so, where was the money coming from to put 'em on the air and keep them there.

Still in the first flush of enthusiasm over the FCC's recent proposal to set aside more than 200 new channels for educational purposes, the Joint Committee on Educational Television and its supporters buckled down here to the practical tasks of inspiring and aiding educators actually to get into campus TV station operation. The sessions here were a tremendous hypo for non-commercial TV, with a great many of the educational broadcasters rallying behind the banner of "let's-get-our-own station."

Warnings Issued

Spearheading again the crusade for educational video was FCC Commissioner Frieda B. Hennock, who warned the educators that their most important immediate task is to make sure that the proposed allocations for educational channels are made final—"and, wherever possible, extended."

May 22, Commissioner Hennock announced, has been set aside for filing of counter-comments and proposals to the proposed allocations, giving educators in any city where a reservation is challenged an opportunity to contest the assertions made by the challenging party. June 11 has been set for opening of city-by-city hearings which will finally determine allocation of channels.

Indication that there may be some battles over the proposed grants of educational TV channels was seen in Commissioner Hennock's statement that she "would not have placed such an undue burden on educators by forcing them to come in and prove their rights to channels a second time in the individual city-by-city hearings. However, having seen them carry a similar burden so well in the earlier part of the proceedings, reassures me that they will have the spirit, the energy and resources to meet these new demands made upon them."

At the same time Commissioner Hennock branded as "short-sighted" opposition by commercial interests to educational TV. Non-commercial TV, she asserted, will actually aid commercial TV by serving as an experimental lab, especially in the development of new and simple low-cost program techniques. "Educators will bring television to areas and communities commercial operators may shun because of a low potential profit margin," she added.

FREDDY MARTIN SHOW GETS LIPSTICK CLIENT

Hazel Bishop Lipstick this week pacted with NBC-TV to bankroll Freddy Martin's "Band of Tomorrow" show for eight or 13 weeks during the summer. Program is to go into the Thursday night at 10 period, filling in for "Martin Kane, Private Eye." Run of the show will depend on how long a hiatus U. S. Tobacco, bankroller of "Kane," decides to take.

Martin's "Band" was originally set up by NBC as part of its Saturday night operation during the summer, replacing the current "Saturday Night Revue." It was subsequently dropped, however, being replaced by a two-hour program titled "Carnival Time."

N.Y. Regents Seek State TV Chain In Biggest Single Educ'l Pitch

TV's Impact

Hedda Hopper is another who marvels at the impact of television in relation to the personality. She made but one guest TV appearance as "mystery celebrity guest" on a CBS panel show, and was amazed how many people in the street recognized her, whereas she felt in previous New York visits she was virtually anonymous in her travels about Gotham.

Even the top stars, with vast backgroupds in stage, nitery and Hollywood work, continue to wonder at this impact of personality to the man-in-the street as result of TV, which by the nature of bringing a player into the home gives the performer an intimacy and liaison with the customer which not even pix pars.

Biggest single pitch for educational television channels was made Monday (7) by N. Y. State's Board of Regents, which is asking the FCC for 11 TV stations. Coming on the heels of the Ford Foundation's grants to the Joint Committee on Educational Television, which gives the latter a considerable sum, the move presages stiff competition by the schools for video licenses.

Regents said it would ask the N. Y. legislature for $3,500,000 to construct two transmitters in New York City and one apiece in Buffalo, Rochester, Albany-Schnectady-Troy area, Binghamton, Ithaca, Syracuse, Utica-Rome area, Poughkeepsie and Malone.

Inception of the state's educational tele network is at least a year or two off, due to the "freeze" on new station construction. And it would further hinge on FCC's allocation of channels.

The school authorities approved the plan to get into tele after studying the medium. Jacob L. Holtzmann, chairman of the committee which studied TV, viewed with "extreme criticism some of the bad things available to children" on TV. Admitting that the Regents might run head on into commercial interests also out for channels, Holtzmann underlined that the Regents were prepared if a fight developed.

Outrank Schoolhouses

"It is as important for the educational system to have television channels as schoolhouses, and I don't know in the future which will be more important," Holtzmann said. "Television channels

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City Solons Want In on New Educ'l Station Permits

Washington, May 8.

What looks like a squabble between educators and municipa ities over the question of eligibility to hold licenses for non-commercial TV stations, is developing as the time approaches for hearings (June 11) by the FCC on its proposed video allocations. The cities want "in" on the educational channels. The educators, fearing that municipality participation in the stations would lead to political pressures in programming, are expected to fight the move.

The issue was brought into focus last week by WNYC, New York's municipal radio station, which petitioned the Commission to permit either non-profit educational institutions or "municipalities operating educational institutions" be made eligible for non-commercial educational station licenses, on a showing that the operation will be used for "advancement of an educational program." Through its Washington counsel, Leonard Marks, WNYC is

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'IGNORANT' TO SUB DE SOTO'S GROUCHO

"It Pays To Be Ignorant," comedy panel quiz show, returns to television this summer as the DeSoto-Plymouth Dealers' replacement for the Groucho Marx show on NBC. Packaged by Tom Howard, who also stars as quizmaster, "Ignorant" is an old-time radio series which also had a short run on TV two years ago.

DeSoto-Plymouth originally had planned to re-run some of the Marx programs, which are filmed in Hollywood, during the comedian's vacation. It switched to "Ignorant," however, reportedly on the assumption that viewers might not go for a reissue of the Marx pix so soon after their initial run.

Mpls. Speedway Okays Speed Trials for TV

Indianapolis, May 8.

Indianapolis Motor Speedway which announced last winter that 500-mile race Memorial Day would not be televised this year, has relented to extent of permitting telecasts of time trials one hour each Saturday and Sunday afternoon from May 12 to May 27.

WFBM-TV will be the outlet, with Service, Inc., Motorola distributors as sponsors. Dick Pittenger will do commentary.

'Carnival Time' As NBC-TV Come-On

NBC television has remodeled its original Saturday night programming plans for the summer, offering a revised setup for the two-and-a-half hour show which is to replace its current "Saturday Night Revue." New offer includes "Carnival Time," a low-cost variety program based on a carnival motif, which has been set for the 8 to 10 period, and a half-hour comedy show starring Doodles Weaver, for 10 to 10:30.

Lehn & Fink, currently bankrolling the first 15 minutes of the "Jack Carter Show," the first segment of "Revue," has pacted for the first quarter-hour of the Weaver program. "Carnival" is being offered to sponsors on any basi they want to buy in, from the entire two-hour package to an hour, half-hour, 15 minutes or participating spot. Show is budgeted at $17,000, including talent and production, for two hours and correspondingly less for shorter segments. (American Tobacco, incidentally, is retaining its 10:30 to 11 Saturday night slot for the summer, replacing the current "Hit Parade" with a whodunit series titled "Manhunt.")

"Carnival," which is to include

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PALL MALL SETS SUB FOR NBC 'BIG STORY'

With Pall Mall's "Big Story" due for an eight-week layoff from its NBC-TV schedule this summer, the ponsor is filling the time with a half-hour mystery melter series, titled "Door With No Name." Now show is being packaged by Sullivan, Stauffer, Colwell & Bayles, agency which handles the Pall Mall account.

Cast has not been set for the series, which is scheduled to tee off in mid-July. Although the cigaret outfit has not yet renewed for "Story" in the fall, it's expected that the Bernard Prockter package will return in September.

FIRST IN RADIO

VARIETY FRIDAY, FEBRUARY 24, 1922

WIRELESS TELEPHONY MAY REPLACE THEATRE ORCHESTRAS

Kansas City "Star's" Experiment Listened To by Theatre Audience—Heard 2,000 Miles Away—Theatre Management Interested

Kansas City, Feb. 23.

Should the tests with wireless telephony, now being tried by several theatre managers, prove successful, it may mean the abolishing of orchestras in some of the

SOCIETY BACKS "JUST ESCA

and

FIRST IN TELEVISION

VARIETY Wednesday, February 25, 1931

"Dumb" Acts Solve Television Talent Problem—and Cheaper; 2½ Hours Daily on W9XAO

Repartee

Chicago, Feb. 24.

Dumb acts are now riding high at least for the time being, on the flickering waves of television. With about 1,000 of its receiving sets distributed in the Chicago area by the Western Television

Barnac, Feb. 24.

During the weekly examination, Fred Bachman asked Silver: "What's the X mark for? Anything to do with the thing me?" The X marks

VARIETY's 6th ANNUAL RADIO-TELEVISION REVIEW and PREVIEW NUMBER (Season 1951-52)

VARIETY's 6th Annual 'RADIO-TELEVISION REVIEW AND PREVIEW' will be materially and physically designed to make it simple for the personnel of Radio and Television to buy and sell time, talent, equipment and all its component parts.

It's a 'must' for the buyer. It's a 'must' for the seller.

It's the perfect medium for your advertisement. Buyer or seller.

Rates remain the same for this issue. Write to any of the offices listed for further information.

Editorial Features By Top Showmen

VARIETY

NEW YORK 19 154 W. 46th St. CHICAGO 11 612 N. Michigan Ave. HOLLYWOOD 28 6311 Yucca St.

'Fireside' Vs. Monroe Videodex Check Shows Up Rating Accent on Costs

(Fourth in a series comparing qualitative rating aspects of two television programs broadcast directly opposite each other and so competing directly for the same audience. Data is compiled by Videodex, new indie rating service. This week compares NBC's "Fireside Theatre" and CBS' "Vaughn Monroe Show." Next will deal with NBC's "Camel Newsreel Theatre" and CBS' "Perry Como Show.")

How much a rating can mean to a television advertiser in terms of cost-per-thousand viewers is illustrated by Procter & Gamble's "Fireside Theatre" on NBC. With a 40.3 national rating, the half-hour vidfilm series hits a low-cost-per thousand of $1.29. CBS' "Vaughn Monroe Show," sponsored by Camel cigarets and aired directly opposite in the Tuesday night at 9 slot, has only a 13.7 rating and a cost-per-thousand three times as high—$3.91.

Figures are based on statistics compiled by Videodex, combined with VARIETY's annual estimates of TV programs' talent and production costs—in this case, $14,500 for "Fireside" and $15,000 for Monroe. Interesting aspect of the comparison is that the Monroe show, according to Videodex, has more viewers per set—3.1—compared with 2.9 for "Fireside"—but a total audience of only 3,831,600, as compared with the 11,272,300 for the NBC program.

More Markets

It's pointed out, incidentally, that Monroe is at somewhat of a disadvantage because "Fireside" plays in a greater number of markets. In line with this, "Fireside" reaches 3,807,000 homes, compared with the 1,236,000 reached by Monroe. It's also claimed in some quarters that "Fireside's" slotting, which puts the show directly after Milton Berle's top-rating "Texaco Star Theatre" on NBC, may contribute to its hefty rating, based on the probability that it picks up a large part of the Berle audience.

Both "Fireside" and Monroe reach the desired audience for the sponsors' products, according to Videodex. Audience of the NBC program, which plugs P&G's soaps and detergents, comprises 34% men and 45% women, exactly the same as that on the Monroe program, in which Camels plugs its ciggies. Camels has a slight advantage, according to the Videodex figures, in hitting a greater propor-

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Garroway Status In State of Flux

Chicago, May 8.

Status of NBC-TV's "Garroway at Large," show for next season is still up in the air, with Congoleum-Nairn, the sponsor, expected to decide momentarily whether to retain the package or drop it in favor of something else. Regardless of the C-N decision, however, the Chicago originated program will not be back in its present Sunday night period in the fall. With C-N's option for the period having expired, NBC sold the time this week to Procter & Gamble for the upcoming Red Skelton video series.

C-N, handled by the McCann-Erickson agency, is reportedly sold on the Garroway property and particularly on Dave Garroway, the show's emcee. Advertiser has been vacillating on picking up its 1950-51 option because of the $18,500 price tag NBC has hung on the package, which went for about $12,000 this year. Another factor in C-N's indecision is the show's failure to draw much of an audience in the metropolitan N. Y. area. While it has a network ruling of over 20, the local N. Y. rating invariably nosedives each week.

NBC, meanwhile, is anxious for C-N to make up its mind. It's understood that the web has five other clients nibbling for the package, with Armour making the strongest pitch as a possible replacement for its current "Stars Over Hollywood" vidfilm series. If C-N gives up on "Garroway at Large," it may build a dramatic show and ask Garroway to host and handle the commercials.

Woody Hayes' Grid Deals

Columbus, May 8.

Woody Hayes, Ohio State University's new grid coach who already has signed for a fall television series on WBNS-TV, last week was inked to a similar contract for 13 radio programs by WCOL.

Hayes will appear on television on Thursday nights during the fall football season and with Jack Buck, WCOL sports director, on radio on Friday nights preceding games. Both contracts call for one appearance at the windup of the Buckeyes' spring practice.

Montreal, Toronto Set TV Preems

Toronto, May 8.

Under Canada's government-nationalized television setup, Toronto studios will be in operation by January next year and the Montreal unit should be operating by early summer of '52, on initial three-hour daily schedules. This first definitive announcement of the proposed trans-Canada TV chain was made by A. Davidson Dunton, chairman, board of governors, Canadian Broadcasting Corp., to some 600 top radio sponsors here for the annual convention of the Association of Canadian Advertisers.

It had been hoped to be on the air this September, Dunton said, but difficulty in obtaining building material and labor supplies have hampered, chiefly because of war defense needs and the consequent delay in deliveries. TV equipment, including transmitters and earmarked steel supplies are now stockpiled, with building construction proceeding on the Toronto and Montreal stations, and the technical staff of the CBC has completed its training in the U. S. and Britain and is alerted for Canada's TV takeoff, said Dunton.

"With a third of Canada's population speaking French, the CBC will have to start TV in two languages, a problem not faced by any other country," Dunton pointed out. "Much of the English language production will be fed from Toronto to Montreal; and much of this, at the beginning, will be kinescope. The CBC hopes to bring in TV services from the U. S. chains and the BBC in Britain, but Canadian TV will not be an offshoot of America's or Britain's program policies. Basically and 'essentially, programming in Canada will be Canadian, though it will be a long time before we are able to produce one-hour shows that cost $70,000; and it will be a long time before we can match U. S. and U. K. programs, but we will have a basic Canadian policy, using Canadian talent and serving the entertainment and educational needs of this country's people, both young and old. We must add to the growth of a child's mind and not subtract from it."

LANDRY TO DIRECT NYU WORKSHOP FOR 9TH YR.

New York U. Radio-Television Summer Workshop will again be in session for six weeks at the Washington Square campus (July 2-Aug. 10) under the direction of Robert J. Landry, filling his ninth year in the role. NYU has a tieup with WPIX to assure actual in-studio instruction for the Workshoppers. It's uncertain now whether WPIX will be willing to continue the tieup beyond 1951.

Oldest summer workshop in the country, NYU will round out 16 hot-weather courses this year. It has always kept enrollment at 60 persons or under.

'TV Goes to Tulane'

New Orleans, May 8.

WDSU-TV here is beaming a new series, "Television Goes To Tulane," featuring musical talent at the local university.

It's beamed Sundays at 1-1:30 p.m.

Free & Peters Clinic On TV Trends Unfolds New Projector Device

Free & Peters, station rep firm, held an intensive three-day television sales clinic in the Waldorf-Astoria, N. Y., last week, with video salesmen from its branches getting briefed on TV trends, the markets and operations of the eight tele stations it represents and other current subjects. Clinic also preemed a new TV sales tool, called "TELEstrip Projector Unit."

Device aims at eliminating "blind selling" of TV programs by using a small compact stripfilm projector and a translucent screen that is only a foot wide. Screen can be placed atop a desk, between the salesman and prospect, graphically presenting the story of a video program in stills and the visual sales pitch of a station.

Advantage of the device, according to F&P TV sales manager I. E. Showerman, is that it permits the salesman to keep the individuality of his spiel, to keep the client's attention on himself as well as on the screen and to pace the pitch according to the spender's reactions. Not only isn't it necessary to carry around a cumbersome large projector and screen, but the prospect's attention isn't riveted to a screen on the wall, which tends to sever the contact between him and the salesman.

Unit was designed for F&P by Society for Visual Education after months of research. Rep outfit's plan is to build a library of film strips on each of the stations it handles and on their key shows. It is already credited with having clinched a deal involving billings in six figures. Units, which cost around $60 apiece, can be used for sales presentations in other fields. F&P said it welcomes use of the device by other video outlets as a development which would help the entire TV industry.

F&P sales clinic heard Raymond F. Guy, allocations engineer of NBC; Allan Jay, of Videodex; Dr. Sidney Roslow of The Pulse; and C. E. Hooper.

R&H BEER'S WCBS-TV BUY; REVIVE 'BOROUGHS'

R&H Beer has picked up the 10:30 to 11 p.m. period Tuesdays on WCBS-TV, key outlet of the CBS web in N. Y., starting June 5. Bankroller plans to revive the "Battle of the Boroughs" program, an audience participationer which had a long run previously on radio.

Slot is presently occupied by Local Ford Dealers, with "Tales of the Black Cat," latter [illegible] show, comprising second run vidfilms reportedly ran out of product, pueing Ford's exit. Because of Ford's bowout, Chevrolet Dealers are expected to add Tuesday night to their schedule on "Allan Jackson and the News," which follows immediately after, at 11 p.m. Chevvy currently has the news program Mondays, Wednesdays and Fridays, with Colgate in on Thursday nights.

TVing of Polo Matches Offered as 3G Package

Live polo pickups, which had a short run on NBC television some years ago, may return this spring on CBS-TV. Packager Geoffrey Jones is dickering with CBS for the 4 to 5 p.m. slot Sundays, where he wants to present a complete polo package, featuring demonstrations of various facets of the game, as well as actual matches. Music Corp. of America is handling the package, which is being offered for $3,000 per week.

Arthur Little, Jr., is to serve as emcee-sportscaster. He and Jones are counting on new technical developments, such as the Zoomar lens, to compensate for the faults of the NBC coverage. Plan is to make the series a year-round operation, picking up the matches from Meadowbrook, L. I., during the outdoor season and from N. Y.'s Squadron A Armory during the winter.

Kansas City — Bob Kennedy, veteran WHB announcer and disk jockey, is moving to the Coast, a victim of the housing shortage here. Forced to move from present quarters, Kennedy was unable to find anything suitable here by deadline time. So he is taking the Mrs. and son to California to an apartment offered in Van Nuys by a relative.

$1,000,000 TV Filming Setup May Be Scrapped in Britain Due to AFM Ban

London, May 8.

If the ban on the use of British-made TV films agreed between NBC and the American Federation of Musicians should spread, a growing industry will have been nipped in the bud, and production schedules estimated to involve capital investments exceeding $1,000,000 will have to be scrapped.

With the surfeit of studio space and technical staff which resulted from the production crisis, London had become a mecca for TV promoters anxious to get reasonably-priced material for American networks. Since last spring, when American TV filming began in earnest here, a number of big-scale projects had been initiated, ranging from 15-minute musicals to long series of whodunits and adventure yarns.

Within the last month alone, three new film series were skedded, but their fate may now be affected by the NBC-AFM decree.

Companies and individuals involved are awaiting positive information before deciding whether their plans should be scrapped or whether work can proceed as planned. The British Musicians Union has so far received no official intimation from the AFM on the ban, but expects to be advised in due course.

Until more detailed information is received in London, producers can't decide whether they will be permitted to make the films as scheduled in London and post record the music background in America. If this is practical, it's suggested they may be faced with the added burden of having a standby British orchestra which will draw pay checks without doing any work.

Among recent TV filming ventures announced in London are the series planned by Mortimer W. Loewi of DuMont Television, the Maurice Winnick project for making 15-minute musicals, and Carroll Levis scheme for filming his programs.

In addition, a number of other schemes directly initiated by American TV and producing interests may be affected.

Therapeutic

Minneapolis, May 8.

Found: Something new in the way of relief for arthritis sufferers.

Wally Rudd, WDGY musical director, was practicing on the newly-installed electric organ in the studios on the 12th floor of the Hotel Nicollet when he got a call from an 11th floor hotel guest.

"Keep hitting those low notes," the guest told him over the phone. "I have arthritis and the vibration makes me feel wonderful."

Bulldozer Kayoes Cable to South

Washington, May 8.

Television networking facilities from N. Y. to Baltimore and the South were interrupted for six hours Monday (7) when a bulldozer, working on a construction project near Havre de Grace, Md., snipped the coaxial cable. Nets stood by with standby films to fly from N. Y. to Washington for feeding the southern interconnected stations, but the D. C. affiliates had enough of their own film programs on hand to fill the void, until the cable was repaired shortly before 6 p. m.

WNBW, NBC outlet, programmed two hours of film for both the stations to the south and the local audience, while WTOP-TV, CBS affiliate, slotted five hours of film, part of which were fed to CBS outlets in Baltimore and Richmond. WMAL-TV, ABC affiliate, and WTTG, DuMont outlet, carry local programming Monday afternoons and so were not affected, although both had film on hand to insert in case the cable was not repaired by the time network programming started at night.

Network execs in N. Y. were worried for a time that co-ax service might not have been restored in time for President Truman's scheduled talk to the nation at 10:30 p. m., which was carried via pool pickup. Line, however, was repaired in time. It was learned that operators of the bulldozer which dug up the cable had buried it again, resulting in a delay in locating the break.

ABC GRABS REGIONAL RELIGIOSO PROGRAMS

At a time when commercial bankrollers are adopting a wait-and-see policy until the rate picture crystallizes, some coin is coming into the ABC till for some regional religioso programs.

Web has inked two devotional shows for its Pacific chain. "Hour of Triumph" will be aired 9:30-11 a.m. starting Sunday (13) with the Mill Creek Lumber Co. backing the time for the Baker Lake Evangelistic Foundation, via Broadcast Advertising agency. "Witness Time" will be beamed Sundays at 2:30-3 p.m., starting May 22, on behalf of the American Soul Clinic, via John M. Camp agency.

Nash-Kelvinator Grabs Whiteman TV Teen Club'

Nash-Kelvinator picks up Paul Whiteman's "TV Teen Club," hour-long Saturday 8-9 p.m. stanza on ABC-TV, starting June 9. American Dairy Assn., which had backed the show, may return in the fall with another vehicle.

Whiteman airer, which is pitted against the Jack Carter show on NBC-TV and the Ken Murray show on CBS-TV, has hit a 30.0 rating. That's the factor which moved N-K to back the series. Its "Nash Airflyte Theatre," cancelled recently off CBS-TV, had hit a 22.1, and its Morton Downey "Star of the Family," now being dropped from CBS-TV, has an 18.9.

Agency is Geyer, Newell & Ganger.

Philadelphia—M. Leonard Matt, broadcaster and former program manager at WDAS, has been named general of the station.

'TV Set Vets' Hear Call of AM

Further proof of the disappearing "novelty factor" in TV viewing is revealed in a study made for WOR, N. Y., by The Pulse, Inc.

Set-owners who have had TV for more than two years spend 50% more time at the radio that viewers who have had their tele sets for nine months or less, and they are devoting 19% less time to TV. WOR research director Bob Hoffman reports that 53.7% of the veteran TV owners listen to radio on the average night, compared with 36.2% of those having their TV sets nine months or less.

Among TV owners of more than two years, 27.8% spend an hour or more listening to AM every night. Among the newer TV owners, only 17.8% listen to AM an hour or more nightly.

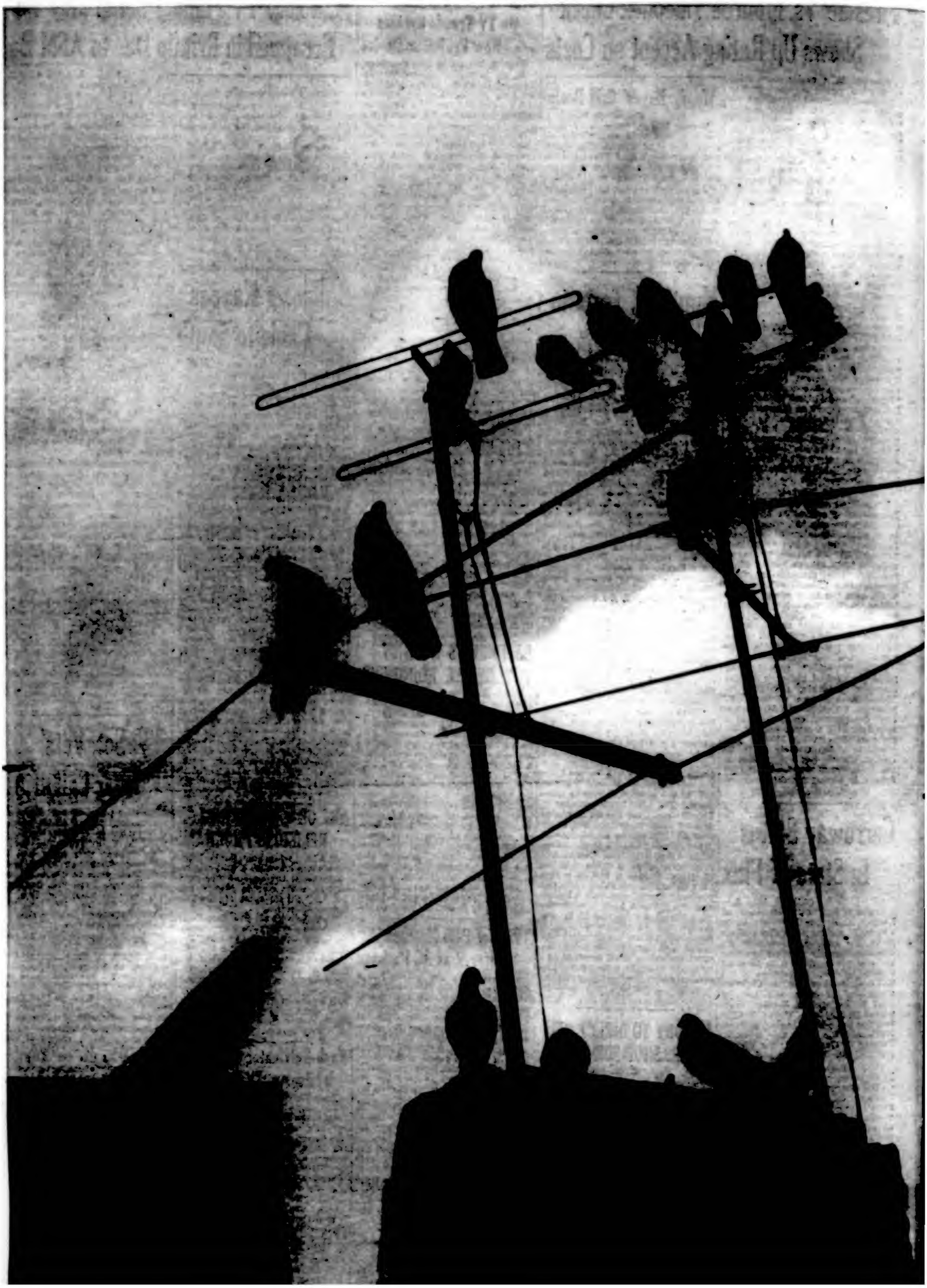
Throughout all groups of video set owners, WOR found, more than half of the AM listening at home in the evening takes place when the video set is turned off.

DEAL ON FOR TV DEBUT OF MARGARET O'BRIEN

Hollywood, May 8.

Deal is pending for Margaret O'Brien to make her video debut in the tele series, "Sandy Dreams," produced by Gladys Reubens. Latter's biz rep, Jacques Leslie, says the papers are being drawn. Consummation of deal hinges on whether General Mills, the interested sponsor, will meet Miss O'Brien's asking price.

Leslie is drawing up a three-year contract under which the kid star couldn't make any pix without permission of Miss Reubens. If deal jells, the William Morris office, which reps Miss O'Brien for radio-tele, would handle the video package.



It's part of the landscape

Nobody needs any more proof that television has become an accepted part of our daily lives.

Nevertheless, attention should be paid to that word "daily." More and more, television is stretching itself around the clock. 90% of all U.S. television stations are now on the air before 2 p.m., and by next year most of them will be broadcasting before *noon*.

Priceless franchises are right now being bought up. Big shows, big talent, and big advertisers are moving in wherever you look. Indeed, 6 of the 7 biggest advertisers of low-unit-cost products are already in.

Before you know it, daytime television, like nighttime, will be a sell-out. And before *that* happens, you'd better be there.

And when you start [illegible] daytime, you'd better look at CBS. The same skills that have always made CBS programming stand out are now operating in daytime television. Here you will find the first big afternoon comedy-music-variety shows, for example —Garry Moore and Steve Allen—and television's first serial story, "The First Hundred Years."

CBS Daytime Television is in business to serve the kind of advertisers who have always known you have to get up early to stay ahead of competition.

CBS TELEVISION

Television Chatter

New York

Jack Sterling to emcee a condensation of CBS-TV's "Big Top" at Retail Grocers Assn. convention in Chi June 14 . . . "Lois and Looie" returns to ABC-TV cross-the-board starting Monday (14). . . . Bob Stevens celebrates his third anni as producer-director of CBS' "Suspense" . . . Rex Marshall has bought the Greenwich, Conn. home of CBS' Kingsley Horton for $35,000 . . . Foley & Gordon have packaged a Mr.-and-Mrs. stanza around Gerry Lock and spouse Kort Falkenberg . . . Ed Herlihy appealing regularly for foster homes for N. Y. Foundling Hospital kids on WNBT's "Date in Manhattan" . . . Attorney General J. Howard McGrath appears on ABC-TV's "Blind Date" tomorrow (Thurs.).

Torino Fine Foods, as well as Buitoni, is sponsoring the new "Claire Mann Show" via WJZ-TV . . . CBS' Vaughn Monroe Show" replacing the dancing choruses with different guest talent each week, starting last night (Tues.) . . . Sarah Churchill and Quentin Reynolds guesting this week on WCBS-TV's "Margaret Arlen Show," which shifted times Monday (7) from 12:30 p.m. to 1 p.m. . . . E. G. Marshall set for the title role in "Hiram Holliday" June 3 via NBC's "Philco Playhouse" . . . Donald Buka, Vinton Hayworth and Betty Gard set for the dramatic sequence, "Land's End," on NBC's "Kate Smith Show" tomorrow (Thurs.) . . . Mothers of Paris citing Peggy Wood, star of CBS' "Mama," as a "mother-of-the-year" in special ceremonies Monday (7) aboard the America . . . United Features, newspaper syndicate, expanding into distribution of films for TV . . . Personal Products Corp. has signed for a series of spots on WABD, and the Mt. Rainier Bulb Co. has bought 32 five-minute films on the station. In addition, Adler Shoes expanded the Sunday night "Wilson, Glickman & Lee" sports show from 15 to 25 minutes . . . Jan Murray guesting for the second time on NBC's "James Melton Show" tomorrow night (Thurs.) . . . Lili Darvis into NBC's "Kraft Theatre" adaptation of Tolstoy's "Redemption" tonight (Wed.) . . . Moppet actress Laura Weber, daughter of Skouras Theatres' attorney, Louis Weber, appeared in her 200th TV show Friday (4), via a featured role in Thornton Wilder's "The Happy Journey" on ABC's "Pulitzer Prize Playhouse" . . . Don Russell, DuMont's chief announcer, now emceeing the web's "It's in the Bag" . . . Volume 2 of "Best TV Plays of the Year" (1950) (Merlin Press) slated for August publication. Author is NBC casting chief William Kaufman . . . John Rich replacing Dick Dunlap as stage manager of NBC's "Kraft Theatre" . . . Bill Hosie, NBC press department staffer, back at his desk after an emergency appendectomy.

Charles Sanford repeats as musical director on Bea Lillie's second television show on NBC Sunday (13).

Ben Grauer's WNBT "Footlights and Klieg Lights" guest lineup this week includes Nancy Kelly, Russel Crouse, Ed Wynn, Robert Flaherty and Susan Douglas . . . Peggy Wood, star of CBS-TV's "Mama," kudosed by mothers of Paris as symbol of American motherhood . . . Peggy Nelson appears on "Man Against Crime" Friday (11) . . . Woody and Virginia Klose launch their WJZ-TV strip Monday (14) at 12 noon . . . "Leave It to the Girls" marks its sixth anni Sunday (13) . . . George Scheck to produce "Jackie Sasann's Open Door" on WABD, starting Monday (14) . . . After 20 years in legit, Maury Tuckerman makes his tele bow on "Charlie Wild" tonight (Wed.).

Robert Montgomery, NBC exec director and a former Navy commander, signed to narrate the web's history of the Navy, scheduled for launching next fall . . . Lou Ames, assistant to WPIX program chief Warran Wade, taking over active direction of more shows for the indie station . . . Tony Amato, chief of the WPIX film department, named to serve concurrently as Wade's administrative assistant" . . . Betty Lester and Jack Stanton guesting on the Jack Carson stanza of NBC's "Four Star Revue" tonight (Wed.).

Hollywood

CBS's Amos 'n' Andy package for Blatz canned its eighth film. Remainder of series of 26 expected to carry through to Dec. 2. Freeman Gosden and Charles Correll, originators of the show, are working in advisory capacity only . . . KTLA's Korla Pandit show picked up by Belvedere Mfg. Co. for 13 weeks effective May 6 . . . Lou Snader returning to Coast after signing new one-year contract with American Federation of Musicians. Snader stops in Omaha to launch first telescription program on WOW-TV . . . Ronnie Kemper, regular pianist on the Al Jarvis KLAC-TV show, left station Friday (4). Kemper continues "East-side Klubhouse" over station on a freelance basis . . . Flying A productions, TV film unit of Gene Autry enterprises, currently shooting eight half-hour Autry TV pix at Pioneer Town. Pix are scheduled for completion May 26 . . . Les "Carrot Top" Anderson, cowboy singer, bows on KLAC-TV tonight (9) in new western musical show. Anderson left KECA-TV April 30 . . . Bob Purcell, Program Director at KTTV, returns to his chores after a four-week convalescence following a spinal operation . . . R. C. Lockman, account executive at CBS for past 17 years, moved to KTTV yesterday to take up duties as account exec for TV station . . . CBS television director Ralph Levy returned to the Alan Young show as producer. Net gave him a new deal calling for a sizeable increase over the old contract which had 18 months to run . . . "Cyclone Malone," puppet show created by Ann Davis and Dorothy Novis, returned to KNBH as a five-a-week strip filmed by Consolidated . . . Eddie Albert emcees the pilot film of "Lights, Camera, Action" being shot at Goldwyn studio.

Chicago

Lois Fisher returns with her "Lois and Looie," moppet show, to ABC-TV May 14. Quarter - hour strip, produced by John Berg, goes into the 3:45 to 4 p.m. spot, Monday through Friday (CDT) . . . Walter Phillips, WGN engineering staff supervisor, has taken over the same berth at WGN-TV . . . Bob Miller, joins WGN-TV as floor manager. Weekly launches sponsorship of Gene Autry's Flying-A "Range Riders" series on WGN-TV in Saturday 6:30 to 7 p.m. slot . . . Motorola's earnings for the first quarter of this year dropped to $2,372,718, compared to 2,825,-966 for same period year ago. Sales hit a new peak, however, at $46,859,847 compared to $35,846,-974 last year . . . International Shoe renews Wednesday quarter-hour segment of NBC-TV's "Hoody Doody," through Henri, Hurst & McDonald . . . Sun-Times columnist Irv Kupcinet will emcee 20-hour telethon on WBKB Sunday (13) for cerebral palsy campaign . . . Joe Louis and Jack Dempsey guest on Don McNeill's ABC-TV show tonight (Wed.) . . . Cereal Institute and NBC are giving Don Herbert's "Mr. Wizard" another 13-week ride on WNBQ . . . Fashion expert Rita O'Grady preemed weekly half-hour Monday femme-angled show on WGN-TV . . . Larry Auerbach directing WNBQ's Sunday 6 to 6:30 p.m. "Curiosity Shop" on WNBQ . . . Ed Allen, conductor of Fun and Figure segment of WBKB's "Fun and Features" daytimer, building a new home in West Beverly Hills . . . WBKB's publicity gal Lynn Connolly vacationing . . . Bob Miller joins WGN-TV as floor manager.

London

G. B. Shaw's "St. Joan" is being produced next Sunday (13) by Kevin Sheldon and Val Gielgud with Constance Cummings in the lead . . . Denis Blakelock had the name part in "The Bishop Misbehaves" with Mary Jerrold and Ronald Howard. Matthew Forsyth produced . . . A new Festival series was inaugurated last Monday (7) with a tour of the main buildings . . . The Stock Exchange will be visited on Friday (11) in the "London Town" series with Richard Dimbleby commenting . . . Film star David Farrar is a contestant in an international chess match which is being aired from the Festival Arena next Saturday (12) . . . A version of C. E. Webber's "The Tempest" has been arranged by Rex Tucker for the children tomorrow (10) with Godfrey Kenton and Carol Marsh in the leads.

Memphis—Ott Roush has been named production manager for WMC here. He had been program manager of WSIX, Nashville.

Tele Followup

Continued from page 26

travel stanza, whipped up a timely session Thurs. (3) by tieing in with the same-day opening of the Festival of Britain. Background of the fest was described by program guest Sir Harold Boulton who is chief rep in North America for the British Travel Assn.

Jack Barry (subbing for show's regular conductor, Caroline Burke) put Sir Harold through an interesting q. & a. period which paved the way for some film scenes of London. Barry and his guest contributed explanatory comment during the reel runoff. Airer added up to diverting and educational video fare, and continues as an interesting stanza.

Before Dr. Frank Kingdon, guest panelist on CBS' bright "What's My Line?" show, could open his mouth he got a yok because it had to do with a toupee. That's typical of audience tipoffs to the panelists, and while it may minimize the fun, because of the studio audience's tittering, it is typical of how their audible reactions help the panelists on their guessing. As time goes on it might be best for the show's longevity to make it generally tougher by cautioning the studio visitors against unconsciously aiding the experts too much. Result was that of the 10 chances ($50 maximum prize money), the toupee-maker only garnered $15 and the soap salesman only $10. Lauritz Melchior was a bit more difficult for Hal Block, Dorothy Kilgallen, Arlene Francis, John Daly & Co. as the "mystery celebrity."

N.Y. Regents

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are the most important resources the people have today."

Filing with the FCC on the eve of its deadline for comment on its proposed allocations, the Regents asked for more educational channel reservations than the Commission gave the state. In N. Y. City, for instance, it requested two rather than the one channel the FCC proposed. In Buffalo and Rochester the Regents asked for allocations in the present VHF band, rather than in the new UHF band as proposed by the Commission. It also urged UHF reservations in Poughkeepsie and Malone.

Regents spokesmen said it might cost over $2,500,000 annually to run the web of 11 outlets. However, they believed some of the local communities might want to share the nut. They added that it would cost educators less to program the operations than commercial telecasters, as many artists would cooperate in the educational project. State TV chain was also viewed as an excellent medium for adult education, in addition to its value for training minors.

ABC Sponsors

Continued from page 26

of the eight broadcasts to be taken over by Bauer & Black.

Sales veepee Fred Thrower said he expects that a great majority of the chain's spenders will continue during the summer, with the realization that last year the June-September results TV produced were excellent. An additional reason is that the web offers a 12½% discount to advertisers on a 52-week basis, with retroactive payments sent out as soon as the bankroller goes on the year-round plan.

As a result of programs staying on under a 52-week plan, Thrower said, TV is likely to establish a pattern which differs from radio, where the warm-weather hiatus is traditional. Further effect is that continuation of topflight programming may move people off their front porches on summer evenings into the living room, around their TV sets.

Detroit—F. Sibley Moore, former account exec at WGAR, Cleveland, has been added to the sales staff at WJR.

LUCKY LAGER'S 50G DEAL FOR FRISCO BASEBALL

San Francisco, May 8.

Lucky Lager Brewing Co. signed a contract for $50,000 for the second consecutive year for the broadcast rights to the major league baseball games in the Frisco Bay area. Lucky Lager sponsoring 12 games a week direct from the big league ball parks.

Deal made by Burton Granicher, director of radio and TV for McCann-Erickson and account exec for Lucky Lager. General manager "Jock" Fearnhead and account exec Ken Hildebrandt of KYA handled station's end.

Fireside-Monroe

Continued from page 31

tion of teenagers, who may be considered smokers or future customers Monroe's audience is comprised of 13% teenagers, as compared with only 7% for "Fireside." Again because of the lower rating, however, "Fireside" has a cost-per-thousand men of $3.72 and per thousand women of $2.84, as against the $10.71 and $8.82, respectively, for Monroe.

Composition of the two shows' audiences in terms of other categories is about the same. Thus, 55.3% of Monroe's viewers are within the 25-34 year age bracket, as against 48.4% for "Fireside," while 41.7% of the "Fireside" audience and 46.2% of the Monroe audience are in the middle-income group ($4,000-$6,999). In addition, 59.1% of the NBC show's audience rent their homes, as against 66.3% for Monroe. Latter program has a slightly higher proportion of college graduates, with 31.7% as against 28.1% for "Fireside."

Quality rating of the two programs varies to a large extent by viewers in various cities. In N. Y., for example, the Monroe show is rated excellent by 69% of the audience and good by 31%, while "Fireside" is termed excellent by 37%, good by 57% and fair by 7%. In Cleveland, on the other hand, 33% of viewers label the Monroe show excellent, 50% good and 17% fair, while viewers in the same city rate "Fireside" excellent by 58%, good by 39% and fair by 2%. In N. Y., 57% of the viewers term the commercials interesting, 38% are neutral and 2% label them irritating, while 38% say the "Fireside" plugs are interesting and 60% are neutral.

Rochester, N. H.—Vincent Dahlfred, who has been on the staff of WWNH here, has been named as secretary to Gov. Sherman Adams in Concord.

VARIETY
April
Art Ford continues the best of orthodox deejays with his "midnight matinee" reprise over WNEW, N. Y. He injects a lot of showmanship with "firsts;" stories behind the songs; and has a congenial international outlook on music.

... many thanks.
Art Ford
At home or away... your favorite station for music and news
WNEW
1130 ON YOUR DIAL

FREE!
100 8x10 GLOSSY PRINTS WITH EVERY SITTING AT A PRICE THAT YOU CAN AFFORD!
Years of experience with magazines, producers, and personalities make pictures possible that will produce work for you!
PETER FLAND STUDIOS, INC.
130 W. 42nd St. WI 7-6361

KLIX
In Idaho's Fabulous Magic Valley
Ask HOLLINGBERY
ABC at Twin Falls, Idaho

Tops in Photography
Murray Korman
37 W. 57th St., New York
PLaza 8-1807

COMICS MC'S
JOKE OF THE MONTH CLUB
"TOPS IN TOPICAL ROUTINES"
Phone or write for details
688 Eighth Ave., New York 18 LOngacre 4-6383

Pubservice Shows

Continued from page 29

equipment and manpower, was also reflected in the ease and speed with which the vidcast was sold by the quartet of stations.

Thinking of the Windy City station execs, as well as the network pub-service chieftains, is that the public is entitled to a video participation in major news stories while they're happening. But because of the relatively large out-of-pocket costs involved, not only for the lensing of the actual event but in the form of rebates to displaced advertisers, it's felt wholly proper to "invite" bankrollers to assist in defraying pub-service expenses.

Now that teevee's tremendous "reporting" powers have been demonstrated by the Kefauver and MacArthur beamings, tele operators recognize that the public will insist upon a widening scope of such coverage. And with advertiser financial assistance they figure the way is now paved for expanded "history in the making" lensing.

With this in mind, the other Windy City stations are giving thought to following indie WBKB's lead in adding a clause to their local sales contracts which gives them the right to bump regularly scheduled local commercial shows for sponsored special events. Regular bankroller would be given first refusal rights for the "special."

Viewer reaction to the plugs used by bankrollers of the MacArthur show was practically nil, stations report. Advertisers were asked to hold their pitches to a discreet, institutional level in keeping with the occasion. Then too, since all four stations were carrying the same picture, no station wanted to loose its audience because of the blatency of the commercials.

WGN-TV's beaming was bankrolled by the Chicago Motor Club which also purchased the MacArthur AM airings on WGN. Florsheim Shoe Co., picked up WNBQ's telecast. Universal Gas Ranges distributors bankrolled on WENR-TV. WBKB's tab was shared by United Airlines and Sampson Co. (Norge distrib).

Camel Show

Continued from page 29

probably transcribe his Saturday night radio show, aired on CBS currently from 7:30 to 8 p. m.

Bankroller, incidentally, is looking forward to next month to determine more specifically how much of a rating Monroe can pull on TV with less competition. Video program is now aired directly opposite NBC's "Fireside Theatre," which gets a much heftier rating. Camels believes part of the "Fireside" draw may be attributable to the fact that it follows directly after Milton Berle's "Texaco Star Theatre" on NBC. Since Berle starts his summer hiatus four weeks ahead of Monroe, Camels figures its program will have a better chance of pulling closer to "Fireside."

'Carnival Time'

Continued from page 29

a' elements of the outdoor carny attractions, is a Dryer and Weenese package and is scheduled for launching June 9. It will have a permanent emcee and femcee, neither of whom has been selected yet. Show will spotlight such features as sword-swallowers, fire-eaters, etc., and may also include a "home movie" contest each week for added audience participation lure. George McGarrett, NBC production supervisor on its "Saturday Night Revue," will function in the same capacity for "Carnival."

NABET Joins CIO

Washington, May 8.

National Assn. of Broadcast Engineers and Technicians was formally affiliated last week with CIO. Charter of certification was presented by Allan S. Haywood, CIO director of organization, to George Maher, Nabet's executive secretary.

NABET represents technicians at NBC, ABC and over 70 radio and TV stations.

Sellers Exits F-M Post For Carl Byoir Coast Job

Washington, May 8.

Ed Sellers, director of the FM department of NARTB, has resigned to join the staff of Carl Byoir, public relations firm. He will be given a Coast assignment. His resignation takes effect next week. His successor has not yet been appointed.

Sellers came to NARTB from the old FM Assn., where he was executive director. He was previously with the Washington bureau of the Associated Press. Prior to the war he was news bureau chief for Capital Airlines.

Justin Miller, NARTB prexy, expressed regret at losing Sellers' services. He said Sellers did "an outstanding job" for the FM broadcasters.

St. Louis—Bob Hille, grabber at KXOK agreed to direct the presentation of "Two Blind Mice" for the Little Theatre at Kirkwood, St. Louis, last week but when the tyro cast for the lead couldn't learn his lines Hille stepped in and successfully played the part.

BLUME RESIGNS FCC TO JOIN FLY SETUP

Washington, May 8.

FCC hearing examiner Jack Blume resigned from his post last week to become a member of the New York law firm headed by James Lawrence Fly, former Commission chairman. The expanded firm, to be known as Fly, Shuebruk & Blume, will establish a branch office in Washington next week, with Blume in charge.

Blume came to the FCC five years ago as a regional attorney in Chicago and has been a trial examiner for the last four years. He is a native of New York City, where he practiced law before World War II.

Kansas City — KMBC-KFRM team of the Midland Broadcasting Co. has announced a contest seeking a name for the new home recently opened here. Team is looking to the trade for the name, and is offering a $250 first prize in a $500 contest. Broadcasting and telecasting trades, agencies, trade press and others in the game are eligible in the "Name the Building Contest.

NBC-TV Summer Biz

Continued on page 36

mer replacements. Wednesday nights remain intact with the exception of "Four Star Revue," which is on the indefinite side. LaMer program, with Pet Milk, Norge and Motorola participating, is booked until the end of July, however. All sponsors are sticking on Thursday nights with the exception of U. S. Tobacco, and NBC has sold that sponsor's 10 to 10:30 slot to Hazel Bishop for the summer.

Bankrollers are also sticking Friday nights, although Gulf Oil will probably use a replacement for its "We, the People" and Campbell's Soups is seeking a fill-in for its Henry Morgan Show. On Saturday nights, the 8 to 10:30 period, now occupied by "Saturday Night Revue," is open with the exception of Lehn & Fink's buy of a 15-minute segment of the Doodles Weaver show from 10 to 10:15. Kellogg's, which now has the Victor Borge show in at 7 Saturdays is retaining the time but seeking a replacement for the summer. On Sunday nights, Colgate is mulling the possibility of retaining its 8 to 9 period now occupied by "Comedy Hour," in which it would insert a less costly package for the summer. Congoleum has decided to drop the 10 to 10:30 Sunday night period, now held down by "Garroway at Large."

Also open on the NBC schedule are the Monday and Wednesday night segments of "Broadway Open House," which are being dropped by Anchor-Hocking. Web will continue to leave the Monday and Thursday night 10:30 to 11 periods open for local programming.

Columbus—Robert Runnerstrom, commercial manager of WCOL here, has been named general manager of WLOK, Lima. Appointment was made by L. A. Pixley, WCOL owner who recently acquired the Lima station. Runnerstrom took over his new post May 1.

BMI

. . . thanks the Presidents of the State Broadcasters Associations for Endorsing the BMI *Program Clinics*

FORTHCOMING PROGRAM CLINICS

ILLINOIS on MAY 15
at Leland Hotel
SPRINGFIELD

*

WISCONSIN on MAY 16
at Plankington Hotel
MILWAUKEE

*

INDIANA on MAY 18
at Claypool Hotel
INDIANAPOLIS

*

MICHIGAN on MAY 21
at University of Michigan
ANN ARBOR

*

NEW YORK on JUNE 18-19
at Johnny Victor Theatre
NEW YORK CITY

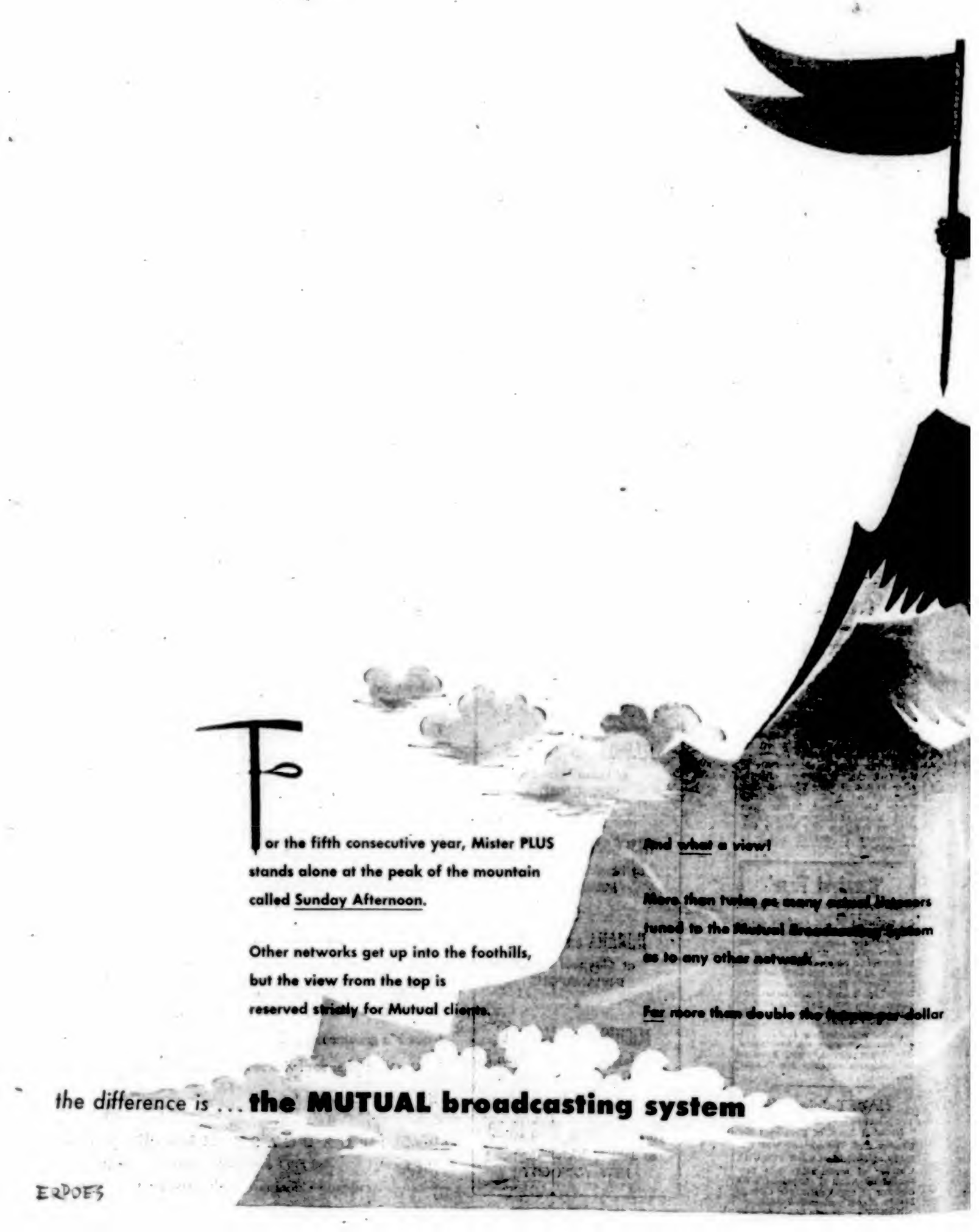
Unanimous support of the 29 Presidents of State Broadcasters Associations for the plan to expand the BMI Program Clinics on a national scope is accepted by the entire BMI organization with sincere appreciation.

That the series of Program Clinics conducted by BMI in New York and other areas in the past have proved so helpful to our industry is also gratifying.

Now, with the strong backing of State Associations, Program Clinics will be conducted in all parts of the country. A Standing Committee of Presidents of State Broadcasters Associations now is actively engaged in furthering and developing the Program Clinic schedule.

Through the coordinated efforts of BMI and the individual State Associations the fulfillment of what broadcasters have termed "a genuine need of the industry" is in sight—opportunities for the exchange of views and ideas on local programming.

BROADCAST MUSIC, INC.
580 Fifth Avenue, New York 19, N. Y.
CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



For the fifth consecutive year, Mister PLUS stands alone at the peak of the mountain called Sunday Afternoon.

Other networks get up into the foothills, but the view from the top is reserved strictly for Mutual clients.

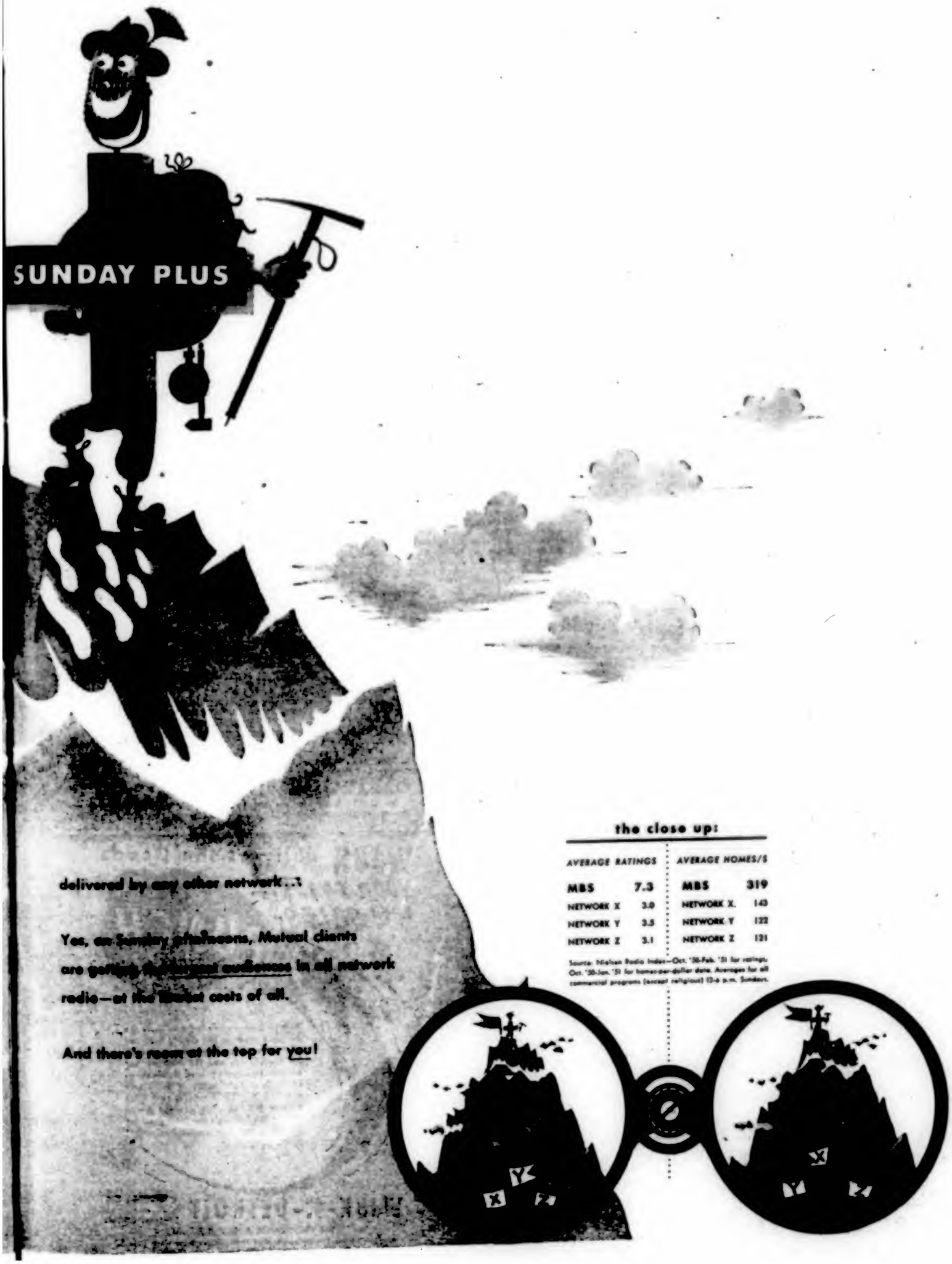
And what a view!

More than twice as many actual listeners tuned to the Mutual Broadcasting System as to any other network.

Far more than double the [illegible]-per-dollar

the difference is ... **the MUTUAL broadcasting system**

ERDOES


SUNDAY PLUS
delivered by any other network...?
Yes, on Sunday afternoons, Mutual clients are getting the largest audiences in all network radio—at the lowest costs of all.
And there's room at the top for you!
the close up:
AVERAGE RATINGS
MBS 7.3
NETWORK X 3.0
NETWORK Y 3.5
NETWORK Z 3.1
AVERAGE HOMES/$
MBS 319
NETWORK X 143
NETWORK Y 122
NETWORK Z 121
Source: Nielsen Radio Index—Oct. '50-Feb. '51 for ratings; Oct. '50-Jan. '51 for homes-per-dollar data. Averages for all commercial programs (except religious) 12-6 p.m. Sundays.

Chi Channel-Seekers, Sans Net Ties, Study WGN-TV's Local Emphasis

Chicago, May 8.

Applicants and potential applicants for the five new TV channels slated to open up in Chicago under the latest FCC allocation plans are closely watching the program and sales activities at WGN-TV. Chicago Tribune station, although affiliated with DuMont, is believed to present the nearest picture to a non-web operation because its the less dependent upon network fare of any of the quartet of Windy City tele plants.

WGN-TV, programming close to 100 hours weekly with only some 10 hours contributed live by DuMont, is maintaining the heaviest local production schedule in town and likewise keeps the biggest burden on its sales staff in moving the local offerings. Because outlet's local activities outweigh so greatly its web log, WGN-TV progress in the home town field is considered a good barometer for the pending video operators who will have to enter as complete indies.

Saleswise, the picture at WGN-TV shapes up brightly this summer with billings running at record levels. Although station sales toppers refuse to tally the summer's projected biz at this time, they believe they are leading the pack in local revenue. Big factor in the rosy hot weather situation has been the Windy City advent of George Johnston and his American Vitamin Associates saturation campaign which rung the WGN-TV cash register to the tune of an estimated $350,000.

Expanded daily schedule, outstripped only by WBKB which as the Chi CBS outlet carries more web shows, has thrown a heavy load on WGN-TV's facilities and production staff. Although the station has the most elaborate AM-TV layout in town, with five studios currently available for live teevee operations, there's the ever-present space bugaboo.

While better off spacewise than any other Chi TV station, fact that WGN-TV already is finding itself slightly cramped despite its multi-million dollar studio expansion poses a warning to future video ops. Station does use about 30 hours weekly of film and kine shows but because many bankrollers require live studio setups for their commercials forestalls the assumption that the reelers can be done in the broom closet.

With the 45 hours of live shows plus the live cut-ins for the film segments, program director Jay Faraghan reports his staff handles 81 live operations each week.

WGN-TV, incidentally, feeds 90 minutes weekly to DuMont which is masked out locally. Station programs hour-long Saturday night "They Stand Accused" and the Suday night half-hour "Music from Chicago" for the web only. The Monday night Al Morgan show and the Saturday night wrestling remote also go to the net but are beamed locally.

Urge Revamp

Continued from page 39

posed to take away a VHF channel from Wheeling, W. Va., and give it to the Pennsylvania city.

Cowles Broadcasting Co. of Des Moines (KRNT) proposed that the Commission change the status of the Iowa State College station in Ames (WOI-TV) from a commercial to non-commercial educational, in order to allow three instead of two commercial VHF outlets in Des Moines, which is in the same area.

Some Cold to UHF

Some broadcasters were cold to UHF. In Longview, Wash., where only UHF channels have been proposed, station KWLK said it "would not consider" applying for UHF. It submitted a plan to assign a VHF channel in the area without interfering with other assignments.

And in Moline, Ill., where the Commission has proposed to assign two UHF channels in addition to the two VHF outlets operating in the area, station WQUA submitted data showing how another VHF channel could be made available.

But several broadcasters supported intermixture of UHF and VHF in their areas, and one suggested a plan whereby a UHF channel could be assigned in his area.

Three comments thus far received from stations which would be required to shift channels, within the VHF band under the proposed allocations, offered no objections.

WFAA's 'Dallas Speaks'

Dallas, May 8.

Dedicated to the furthering of good human relations in the city, a new series of programs to be heard each week will make its debut on Friday (11) on WFAA.

Series will be titled "Dallas Speaks" and will be presented in cooperation with the National Conference of Christians and Jews and will feature members of the local community telling about the work performed by national organizations in the international, national and local field.

Radio Followups

Continued from page 24

dipped into a more serious subject concerning America's youth on the Saturday (5) show. About 15 minutes of the broadcast was devoted to narcotics and the effects of the growing addiction among young people. One of the high-spots was an interview with a 16-year-old girl who had succumbed to the habit, after first trying a marijuana cigaret for a lark. She was articulate and frank in her discussion. Following the taped interview, the panel of three boys and three girls delved into the question.

Their main emphasis was that the problem must be attacked on the local level. As might be expected, the high school students didn't make much of a contribution to an understanding of why the use of dope is spreading among youth. But the victim's graphic description of the effect the drugs had on her, and the panel's discussion of the menace, might serve as a warning to minors looking for a thrill.

Program, written and moderated by Allen Ludden and originating from WTIC, Hartford, discussed other questions of teen-age manners and mores in an informal, effective way.

WFDR, Gotham FM indie, aired a special events broadcast Tuesday (1) on the return to the U. S. of Robert Vogeler, the International Telephone and Telegraph vice-president who had been convicted of espionage by the Red-led government of Hungary and later released after 18 months' imprisonment, following concessions by the U. S.

Produced by Lou Frankel and written and narrated by Jules Bergman, "An American Comes Home—the Vogeler Story" started with an eyewitness description of his landing in New York and a tape recording of Vogeler and his family's reactions as they were interviewed by the press. His hesitant, confused speech conveyed his disturbed emotional state. This was followed by a recording made last year when lawyer Morris Ernst reported on his efforts to free Vogeler and made a bitter indictment of Communism. Half-hour broadcast concluded with a reading from Patrick Henry with implications for today.

P&G Radio Lopoff

Continued from page 22

ule, and the matinee programs include participations on Kate Smith and Garry Moore and two soap serials. As summer replacement for "Fireside," NBC may revive "Cameo Theatre."

Realignment leaves P & G with only three night time strips on radio—Lowell Thomas, "Beulah" and the Jack Smith-Dinah Shore musical. Margaret Whiting will be off the show unless present differences are composed. Being retained are 12 daytime serials. P & G is turning over to CBS the FBI show, which it owns, to sustain or sell to someone else.

Skelton deal, according to his business manager, Bo Roos, will run better than $5,000,000 over the seven years, and his overall earnings will pass $10,000,000. His Metro deal for one picture a year at $150,000, combined with the take from 10 to 12 personal appearances a year and another year of radio, which Red wants to do, will approximate that astronomical figure, according to Roos.

Present plans call for Skelton to do his TV show live or on film in Hollywood and unreeled in the cable until the microwave relay connects Omaha with Oakland. Weekly shows will be of half hour duration, with Red doing most of his radio characters. Although Keys had been negotiating with both CBS and NBC on an exclusive long term TV deal, he chose the P & G proposal instead as the soapmaker held an option on Skelton for television and could make its own choice of networks regardless of which he signed with. NBC came through with a Sunday night time, putting him into N. Y. at 10 p.m. (the period being vacated by Congoleum-Nairn's "Garroway at Large" show) and linking 55 stations, which was more advantageous to the sponsor than any time or station clearances CBS could arrange. Red will have to get over the "mad on" he had with NBC over some grievances prior to his swing over to CBS.

Dissent on CBS-ABC Deal

Threats of legal action to stymie the proposed purchase of ABC by the CBS web were forwarded to top execs of both networks this week by stockholder Edward Lamb. Newspaper publisher in Erie, Pa., who owns video outlets affiliated with both webs in Erie and Columbus, O., Lamb claimed an "attempted merger" of the two webs would violate both FCC provisions providing for free competition among broadcasters and the Government's antitrust laws. Later, he asserted, "prohibit the purchase of the assets of one competitor by another for the purpose of eliminating competition."

Also to be taken into account, Lamb claimed, is the FCC duopoly ruling, which prohibits one broadcaster from owning two radios or TV stations in the same market. "Therefore," he said, "the outlets of ABC in N. Y. and Los Angeles will be dumped on the market—assets, incidentally, which have a tremendous value as going businesses. Such a disposition of AM or TV assets cannot be sold piecemeal, and the networks which are built up as a result of these assets will likewise be dissipated to the great disadvantage of the stockholders of both CBS and ABC."

As a stockholder in both nets as well as an affiliate station operator, Lamb warned them that "we will oppose in the courts any attempt to merge these operations." He added that the FCC would be asked to "refuse giving sanction to this illegal proposal and, if necessary, we will take such steps in the courts as may be necessary."

CBS-ABC Deal

Continued from page 22

TV in that city, was a party to the Annenberg overtures, but that he had soured on any such tie-in.)

International Telegraph & Telephone Co. Along with United Paramount, IT&T had some weeks back been projected into the ABC buy picture, but negotiations reportedly fell through. However, IT&T revived its interest this week following the CBS revelation.

Thomas O'Neil, owner of the lucrative Yankee Network and head of General Tire Co. O'Neil recently purchased the Don Lee Network on the Coast and as result practically dominates the Mutual network, to which he was named board chairman only last week. Should he be enticed into the CBS deal, it would mean throwing over Mutual, which would leave it in somewhat dire straits, or throw in the lot of the ABC affiliates with Mutual. In the event of the latter move, Mutual would be riding wide and handsome with the collective ABC-Mutual billings, and would be a radio network to seriously reckon with in a parallel sphere of influence with NBC and CBS. It would also put Mutual in the television swim.

FCC B'cast Bureau

Continued from page 22

supervise TV matters. The Bureau will also have a Renewal and Transfer Division, a Hearing Division and a Rules and Standards Division.

Creation of the Broadcast Bureau is the outgrowth of a policy adopted in 1949 to reorganize the Commission on functional lines. First step in the reorganization was establishment of the Common Carrier Bureau in April, 1950, followed by creation of the Safety and Special Services Bureau last July.

$3,000,000 Ship As Promotion Adjunct To 'Sea Hound' Planned

ABC is bringing back "Sea Hound," adventure series which has been off the air for several years. Show, which will be beamed Saturdays at 8 p. m., starting May 19, is getting cooperation from the U. S. Coast Guard, and will integrate scenes recorded on location at Coast Guard communications, rooms and airbase control towers, union hiring halls and other actual places to give it authentic backgrounding. Concept of ABC program veepee Leonard Reeg is that in this way AM will be able to convey a realistic setting it would be difficult for TV to achieve.

New edition of "Hound" will be given more of an adult slant than its original version. Eugene Jordan, owner of the package and the comic strip on which it is based, is planning construction of $3,000,000 ship which, if he gets the financial backing, would tour U. S. ports as a merchandising-promotion aid. "Hound," incidentally, is broadcast in Spanish by the Voice of America as a juve show for Latin America.

Fran Allison to Emcee 'Quiz Kids' on AM-TV

Chicago, May 8.

Fran Allison takes over as emcee from Joe Kelly on "Quiz Kids" teevee Friday nights. Kelly has been ill for the past several weeks. Miss Allison, regular on "Kukla, Fran and Ollie," also will do the chores on the AM session of "Kids" which goes sustaining this next Sunday, moving up from the 2:30 afternoon slot to the 6 (CDT) on NBC.

Miles Labs is slated to pick up sponsorship on the radio segment again this fall.

Profitable TV Audience exclusive with

WGAL-TV

Channel 4

LANCASTER, PENNA.

NBC TV AFFILIATE

Clair R. McCollough, Pres. A STEINMAN STATION

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

WJBK delivers the Goods

YOUR GOODS... WITH SALES PUNCH

Excerpt from agency letter—"Jack the Bellboy's program has clearly been our most effective medium here in Detroit for MUNTZ-TV, and the bulk of our advertising budget is used on his show. Recently, a time outlay of $300 sold over 150 MUNTZ-TV sets for cash sales of over $30,000. The average phone poll on the Bellboy's weekend show for MUNTZ is well over one hundred calls."

WJBK-AM-TV-DETROIT

WJBK-TV—a CBS and DUMONT Affiliate

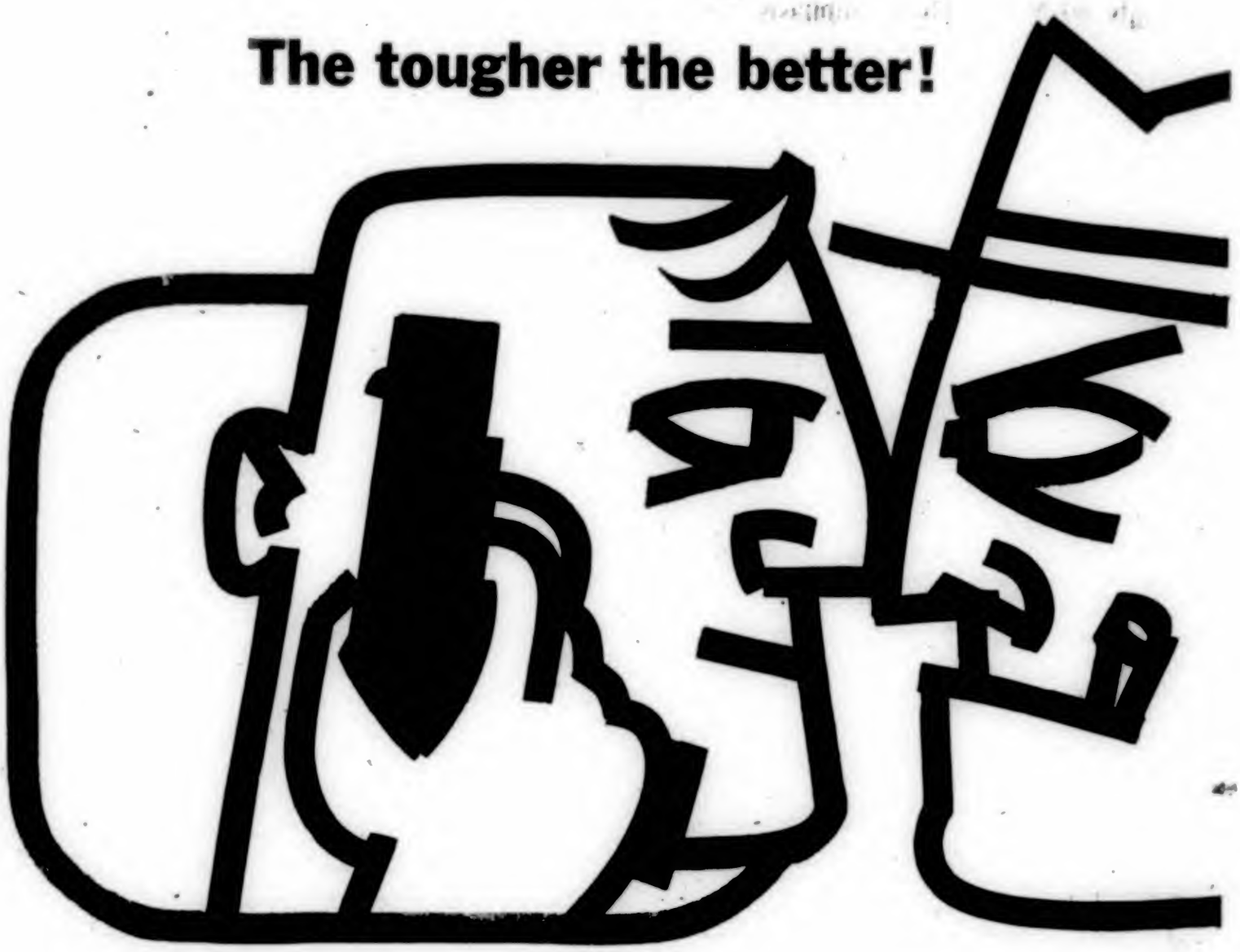
THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

The tougher the better!



Eddie Drake likes tough customers. The tougher the better! And whether TV's newest private eye is tracking down crime suspects or sales prospects, he gets his man.

In "The Cases of Eddie Drake,"* his series of 13 half-hour mysteries filmed especially for TV, rough-and-ready Eddie has plenty of help. With Don Haggerty ("Command Decision," "Canadian Pacific") in the title role, the cast includes "Kiss Me Kate's" Patricia Morison, and featured players Hillary Brooke, Theodore Von Eltz and Angela Greene. Scripts are written by Jason James, writer for "Suspense" and other network mysteries.

Sponsors are discovering, in TV as in radio, that crime *does* pay... *in jackpot ratings and results.* (Evidence: "Man Against Crime," "The Web," "Danger," and many others.)

Got tough customers on *your* hands? Put Eddie Drake on the case.

Radio Sales RADIO AND TELEVISION STATIONS REPRESENTATIVE... CBS

Radio Sales TV Productions:
THE CASES OF EDDIE DRAKE
VIENNA PHILHARMONIC ORCHESTRA
STRANGE ADVENTURE
WORLD'S IMMORTAL OPERAS
RANGE RIDER
HOLLYWOOD ON THE LINE
GENE AUTRY SHOW

*Available exclusively through Radio Sales in all TV markets, subject to prior sale.

CIRCLING THE KILOCYCLES

St. Louis—Harry Fender, former Broadway musical comedy star and lately m.c. of floor shows at the Park Plaza Hotel, has joined KXOK where he will play the principal part in a new show. Another addition at the station is Ed Bonner, former disk jockey at WNJR, Newark, N. J.

Louisville — Robert Elverman, promotion and publicity director for WAVE and WAVE-TV, has accepted a post with the Louisville Community Chest as public relations director. He assumed his new duties May 1. Elverman has been with WAVE since November, 1947.

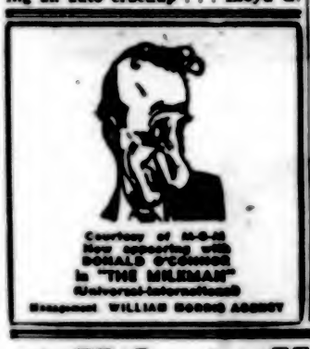
St. Louis—Dr. Samuel Johnson, historian, commentator and exec director of the St. Louis Council on World Affairs has joined KMOX as a p.m. news analysist . . . Newest gabber at KMOX is Bob Rector formerly with KWTO, Springfield, Mo., KSWI, Omaha, and KIOA, DesMoines, Neb.

Philadelphia — LeRoy Miller, WFIL disk jock, acted as master of ceremonies for the 12th consecutive year, when the Philadelphia Zoo opened its monkey island, Sunday (6) . . . In recognition of the extensive coverage given the Kefauver Crime Committee hearings, the City Business Club presented its award for outstanding service to Benedict Gimbel, Jr., president of the station.

Pittsburgh — Tom Shafer, of WJLS in Beckley, W. Va., has joined the WCAE announcing staff. He takes place left vacant when Lieutenant Don Bell was called back into the service and assigned to special service berth at Mitchell Field, N. Y. . . . Michael Marlow, WWSW announcer on military leave, has been promoted from buck sergeant to second lieutenant. He's at the Pentagon as assistant to chief of army's television division . . . Doris Kraus is a newcomer to KDKA general service department . . . Jack Kear, WCAE engineer, convalescing at home after two weeks in hospital following an auto crackup . . . Lloyd G. Chapman, of KDKA sales staff, appointed a major in the infantry reserves. He went overseas in World War II a lieutenant and came back a captain . . . Popularity of Ed King's "Party Line" program has prompted KDKA to extend it an hour. It's on now from midnight to 2 a.m. . . . New officers of KDKA Club are: Bob Pusey, president; Reida Garrett, v.p.; Jane Wysner, secretary, and T. J. O'Connor, treasurer . . . Ralph Petti's Sunday night "Headline News" quarter-hour on WJAS has just started its eighth consecutive year . . . George BarenBregge, KQV salesman, elected president of Pittsburgh Radio and Television Club without opposition.

Cleveland — Ross Woodward, formerly of Boise, Idaho, has joined the WTAM-WNBK announcing staff. Henry Pildner, musical director WGAR, is going on the air with a series of 15-minute piano recitals . . . A brisk wind and electrical storm knocked WDOK off the air for almost two hours (3) . . . Gene Davis formerly of Akron, is WDOK's new sports director, for a three-hour Monday-thru-Friday sign-off disk program.

Detroit — Sid Garris has been added to CKLW's disk jockey staff.



Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

Schools Want In

Continued from page 30

requesting a hearing on its proposal.

Seymour N. Siegal, director of WNYC, advised the Commission that the station desires to expand into TV, that issuance of a license to it "would permit the more expeditious management of educational television in the city of New York from an administrative standpoint," and that several colleges are operated by the city authorities in addition to hundreds of schools.

The petition adds that WNYC has a TV unit in operation to produce films which have been shown on New York stations, that WNYC has been presenting periodically since 1949 a half-hour TV show on problems relating to city government, and that it has produced various documentary films of an educational nature.

Joining with WNYC in its FCC move is the U. S. Conference of Mayors, which also petitioned for broadening of eligibility requirements. The Conference advised that many of its members contemplate filing applications for noncommercial stations.

The Commission has not yet formulated eligibility requirements for educational TV stations but has indicated that the rules now in effect for FM non-commercials would be applied. These restrict license to non-profit educational organizations.

TVA Cracks Down on Cuffo Use of Army Song Groups; Demands Standby Charge

Television Authority has cracked down on cuffo use of armed services singing groups, such as the West Point Choir, Air Force Singing Sergeants, etc., on commercial video shows, and is demanding a $10-per-man standby charge for the performance of serviceman-vocalists.

It's reported that some Army and Navy brass are beefing at the charges, which are paid to TVA.

George Heller, TVA executive secretary, explained that the video performers' union doesn't object to the GI groups going on sustainers, but feels that there may be displacement of regular talent if use of the servicemen spreads on commercial stanzas. TVA feels that the producers should pay the $10-per-man fee, as proof that they aren't dodging payment of regular pro singers.

Heller emphasized that it is not the armed forces which is paying the fee, but the bankroller. Fee represents a working permit arrangement. Charges have already been paid on a number of programs, including NBC-TV's "Kate Smith Show."

SPIKE JONES HEADS 4 ARENA STARS' SHOWS

Hollywood, May 8.

Arena Stars, indie package firm headed by Ralph Wonders, is expanding into television with the creation of four shows spotting name personalities. First to be pitched to networks and agencies is a half-hour film series starring Spike Jones and his band, two stanzas of which have been completed.

Arena this week signed for rights to "Hollywood Leg Man," which is to be a series of dramatized backstage yarns of Hollywood, scripted by and featuring Jaik Rosenstein, vet film press agent. Next in work will be a musical variety show starring Gale Robbins and featuring the Four of Us, vocal-instrumental group. Arena has also pacted exboxing champ Mickey Walker for TV.

Nat Winecoff, of the Arena Coast office, flies to N. Y. next week to huddle with Leonard Romm, Manhattan chief of the outfit, on the Spike Jones and "Leg Man" shows.

AFRA-TVA

Continued from page 25

reference to the publication, including the date, of the charges against the individual.

If no statement is on file, AFRA will inform the individual against whom the charge had been made, offering an opportunity to file a replying statement. Statements can be released to the press after notifying the performer involved.

Personal Responsibility

Setup doesn't vouch for the validity or veracity of the statements or of the charges against the performers. Policy also states that "if any performer outside of union activities has so offended American public opinion that he has made himself harmful to the best interests of an advertiser or broadcaster, that is the individual performer's personal responsibility and it cannot be shifted to his union."

The AFRA-Industry group will continue to seek further solutions to the problems which caused its creation. Previous discussions at sub-committee meetings expressed the view that the present plan "would cover about 90% of the cases." The other 10% of the cases would include those performers who oppose the idea of filing statements and who feel that political affiliations shouldn't be considered for employment.

"Clearing house" represents the first major attempt by an industry to handle the loyalty question on its own. Many of the industryites participating expressed the view privately that radio and TV are "clean."

Report by Merle Miller on the "blacklist" in radio and tele, which was started last September, has been submitted to the American Civil Liberties Union. Document, which comprises 60,000 words, is now being studied for policy and may be released in a couple of weeks.

Ford Coin

Continued from page 25

be called shortly to discuss problems of content and techniques. In any case, educators here predict that the end result will be shows that will compare favorably with any educational programs ever produced by commercial broadcasters—and may top them.

First exhilaration of non-commercial radiomen at receiving the hefty grant was followed by realistic awareness and appraisal of their newfound responsibilities. In fact, board meeting of NAEB, which met before the start of the Institute's sessions, spent two days and three nights thrashing out problems created by their new project and setting up a basic blueprint for action.

One commercial broadcaster who's been attending these Columbus confabs for years, said "The radio educators have been criticizing commercial radio for years—telling us what to do and how to do it. Now they've got some money to play with—let's see what they can do!"

Consensus among commercial radiomen here, however, was that in recent years their non-commercial brethren have developed some showmen of their own and could be expected to turn out programs that would avoid mistakes of early educational broadcasters, whose programs were too often high in educational intent and low on audience appeal.

Optimism of educational broadcasters over their achievements last year—the first year of their taped network—and over their new funds, was voiced by Seymour Siegel, who called this "the year of adrenalin" in the log of educational radio.

"For the first time in history, educational broadcasting is on the move," Siegel said. "The challenge facing us is greater than ever. But there is great promise that education will meet this challenge . . . It is true, you know, that educational broadcasting got off to a turtle-like start compared to our commercial brethren. But I should like to point out to you that in the realm of non-commercial broadcasting it is 1951 . . . and it's spring . . . and the voice of the turtle is heard throughout the land."

Ohio State Awards

Continued from page 25

Personal and Social Problems, "Quiet Answer," WBBM, Chicago; Public Issues, "Youth Views the News," KOMO, Seattle; News Interpretation, "Capital Correspondent," WPTR, Albany; International Understanding, "International Roundtable," WUOM, Ann Arbor, and "Canadian Primer," CBC International Service, both honorable mentions; One-Time Broadcast, "Breakdown," WAVE, Louisville; Children's "Stories 'n' Stuff," WILL, Urbana, Ill., and "Boris Karloff's Treasure Chest," WNEW, N. Y.

Also, Teen-Agers, "Junior Town Meeting," WSAI, Cincinnati, and "L and N Story," WAVE, Louisville, honorable mentions; In-School Listening for Primary Grades, "Let's Find Out," KSLH, St. Louis, and "Music Time," KMBC and KFRM, Kansas City, honorable mentions.

For local organizations and local stations: Cultural, "Music for the Connoisseur," WNYC, N. Y.; News Interpretation, "News and Analysis," WAER, Syracuse; One-Time Broadcasts, "Town Meeting of the World," U. of Texas, WTBC and KVET, Austin, Tex.; and In-School Listening in High Schools, "Our World in Crisis," WABE-FM, Atlanta.

For organizations preparing transcribed series: Religious, "Hour of St. Francis," Third Order of St. Francis; Agricultural, "Jelly Elliott and Three Knotheads," U. S. Dept. of Agriculture; Cultural, "University Hour," U. of North Carolina; Personal and Social Problems, "This Is Russia," Armed Forces Info-Education Division; Public Issues, "University of Arizona Forum," U. of Arizona; International Understanding, "U. N. Story," United Nations Radio, and "GI Ambassador of Good Will," Armed Forces Info-Education Division; One-Time Broadcast, "How Sleep the Brave," Armed Forces Info-Education Division; Children's Out-of-School Listening, "Youngest Pedagogue," Government of Saskatchewan; and In-School Listening, "Making Friends With Music," Los Angeles Board of Education.

Pastor Files 100G Suit Vs. Cal. Indie

Hollywood, May 8.

Rev. Clayton D. Russell, pastor of Peoples Independent Church of Christ, filed a $100,000 damage suit in U. S. District Court against KOWL, Santa Monica 5,000-watter, for discontinuing his weekly broadcasts and subjecting him to "undue and unreasonable prejudice and disadvantage."

Complaint stated the station gave as its reason for dismissal the fact that his name is in "several lists of persons supposed to be friendly to Communism." Station admitted it had never found anything objectionable in his scripts nor did it believe he was a Communist, "but we do not want to take any chances." Pastor declared he never was a Communist or sympathizer and has given many anti-Commie speeches.

Action, in which station owner Arthur H. Croghan and assistant James Coyne were also named, said Rev. Russell was damaged in health and profession and irreparably injured. Minister also is seeking a writ of mandamus to be restored to his weekly broadcasts.

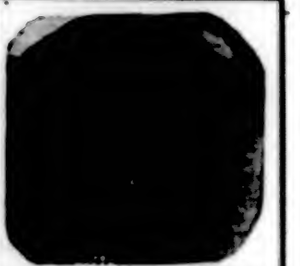
French, U.S. Tie

Continued from page 25

committee was formed including leading figures from the American industry.

The transcribed weekly airers available are "Masterworks From France," "Gai Paris Music Hall," "Songs of France," "Bonjour Mesdames" and "French in the Air." Programs are sent out once a month, the only fee being the express charges (under $1.50). The music is spiralled in bands, so that stations can build a library of pop and longhair French music. Besides these programs in English, versions in French are cut for markets with large French-speaking communities.

To make the arrangement a two-way street, U. S. outlets were asked to prepare program in France for broadcast overseas. RDF, which has a staff of eight (including several Americans), also acts as American correspondent for its own networks in France. For example, it shortwaved 52 broadcasts to Paris covering the visit of President Auriol to North America.



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Good, rambling, Colonial on 2 acres, 4 bedrooms, 2 baths, living and dining rooms, fireplaces, den. Attached green house. Modern kitchen. 2-car garage. Asking $40,000. Open Sundays.
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5 Kilo is Killo-Dillo In WFIL-adelphia

You can't stand on ceremony if you want to be heard by shoppers in all 14 counties of Philadelphia's $6 billion market zone.

Best way to break the ice in this area of 4,400,000 people and $6 billion in buying power, is to get 'em at home, where more radio owners tune WFIL than ever before.

BMB says two-thirds of all radio-equipped homes listen regularly to WFIL—5,000 watts at 560 kilocycles. You hit hard, fast, and clean—not only in Philly but in *all* 147 "home markets" outside city limits where a majority of the area's population lives and shops.

And these same five kilos sweep way out into a huge bonus area in many nearby counties, giving WFIL total coverage of 6,800,000 people with more than $9 billion effective buying income.

To be first on the dial in America's third largest market, schedule WFIL.

We've made a lot of m

...to help you capture the New York

Here at WJZ, New York's First Station, a lot of strategic moves have been made lately—a lot of advances. From morning right through the night, we've run the gamut of new personalities, new programs, new programing. Whether you're trying to capture the ladies, the family, the farmers—whatever your advertising problem—there are a lot of winners here. And every one of them is in mighty good company! So don't delay... call Ted Oberfelder at TRafalgar 3-7000 and let WJZ help you pick the *right* show at the *right* time for your product.

...s the new line-up:

...cBride ... 1-2 pm, Monday—Friday. ...y of Radio is still the dream girl of the ... wants a solid selling job. Her inimitable inter... her a household name with those who do the ...ng for the household.

Phil Alampi ... 6-6:30 am, Monday—Friday. WJZ's ambassador to the station's five-state farm market is a real diplomat. President of the National Association of Radio Farm Directors, he puts across the sales message as easily as the latest news on agriculture.

Sweeney and March ... 6:30-8:15 am, Monday—Friday. These refugees from nighttime radio comedy start the day off right for the potential customer with their early morning combination of laughter, music and integrated selling.

Don Gardiner and the News ... 7:45-8 am, Monday—Friday. Straight, unadulterated news is what a lot of people want with their morning coffee in these days of global excitement ... and Don Gardiner is an old hand at broadcasting it expertly.

The Fitzgeralds ... 8:15-8:55 am, Monday—Friday. The Fitz-goes ... the couple who made "Mr. and Mrs." programs a part of radio entertainment and a part of radio selling ... have an audience famed for two things—loyalty and high buying power.

Herb Sheldon ... 12:30-1 pm, Monday—Friday. Herb has the verve that *holds* the listener and sends her away from her radio in a happy frame of mind ... with the name of the sponsor's product etched neatly within the frame.

Ike Chase ... 2-2:30 pm, Monday—Friday. Radio's Perfect Matinee Hostess blends wit, chitchat, and the best in the latest records into a pleasant half hour that gives the listener a lift as she goes a-shopping.

Dean Cameron ... 4-4:30 pm, Monday—Friday. The Housewife's Friend and Philosopher is a sly expert at winning the confidence of the little woman who is listening ... so that when the selling plug comes along, she wants to believe it.

Hal Block ... 6-7 pm, Tuesday, Thursday. A well-spun record never sounds so good as when it's sped on its way by this top gag writer and wag; it's a good hour to speed a sales message along, too.

Cholly Knickerbocker ... 11 pm-midnight, Monday—Friday. When Cholly (Igor Cassini) tells the late evening listener about society's doings between records and interviews, the listener knows it's the real McCoy; he will feel the same way about a sales message.

...e next move is yours!

More than ever NEW YORK'S FIRST RADIO STATION

WJZ-770

American Broadcasting Company

LP Jazz Reissues Squeeze Bootleg Diskers on Old Collector Items

Disk bootleggers, who have been coining considerable profit from their operation of selling dubs of cut-out jazz sides, are being rapidly squeezed out of business by the long-playing and 45 rpm developments. Major companies, such as RCA Victor, Columbia and Decca, with extensive jazz catalogs dating back to the 1920's, have prepped extensive reissue programs of their early jazz recordings. The bootleggers and legitimate retailers specializing in the original labels have been getting $2 and more for some of the collectors' items.

Biggest single dent in the bootleg trade was made recently by Columbia with its release of 48 sides by Louis Armstrong in both long-play and 45 rpm form. The early Armstrong sides, most of which have been long available, were the hottest items in the jazzophile market. Columbia is also prepping an early release of a long-play platter of the old John Kirby sextet, with followup disks featuring Bessie Smith and Duke Ellington. Col also has another 160 sides by Armstrong which will be reissued during the next couple of years as part of the company's "Golden Era" series.

Victor, with the largest jazz catalog in the business, is also putting out a steady stream of jazz and swing reissues. Company has just marketed its top 25 sellers in the pop field, including disks by the old Benny Goodman, Artie Shaw, Tommy Dorsey and Fats Waller bands. Some of these disks, such as Goodman's two-sided version of "Sing, Sing, Sing," have also been a bootlegger's specialty.

Decca, via its subsid, Coral Records, which has been handling the old Brunswick catalog, was the first of the companies to hit the jazz market with its long-play and 45 rpm reissues of the old jazz standards. It has issued about 200 old sides in the new speeds, covering virtually every top jazz artist in the last 30 years.

Harbach Heads Music Show in Nat'l Press Club

Washington, May 8.

For the second straight year, the American Society of Composers, Authors and Publishers, made a deep impression on the D. C. correspondents last week, at a luncheon of the National Press Club. Otto A. Harbach, ASCAP prexy, headed a lineup which included Arthur Schwartz, Dorothy Fields and Frank Loesser, with Earl Wrightson and Maureen Gannon vocalizing numbers of the composers.

Harbach made a talk to more than 400 club members and their guests in which he explained the need for ASCAP and reminisced about his early days as a newspaper reporter and writer of lyrics. Then, on stage in the club's auditorium where the lunch was held, Wrightson and Miss Cannon offered selections from "Tree Grows in Brooklyn," Schwartz played his melodies from the show. Then Schwartz and Miss Fields teamed to sing "Love Is the Reason." Loesser played and sang a number of his songs, with some help from Miss Cannon and Wrightson. This was followed by a medley of Schwartz' standards, sung by Miss Cannon and Wrightson. Some of Harbach's numbers were also played and sung, and Loesser and his wife teamed to do his "Baby, It's Cold Outside."

Les Brown Into N.Y. Cap Pronto After Europe Tour

Les Brown, who planed to England Sunday (6) with his orch and a vaude troupe for a concert swing through England and France, has been booked into the Capitol Theatre, N. Y., May 24, the day after he arrives back in the U. S.

Before his departure, Brown cut his first album for Coral Records, with each tune in the set based on a different color. Brown recently moved to Coral from Columbia Records.

Billie Holiday Set

Billie Holiday was inked to a term pact by Aladdin Records, N. Y., last week. Contract calls for a $2,000 advance against 5% royalties.

Miss Holiday waxed her first session for the diskery, backed by Tiny Grimes and his Rocking Highlanders.

SINGER EDDIE FISHER FORMS MUSIC FIRM

Eddie Fisher Music, Inc., has been chartered to conduct business as music publishers with offices in New York. Capital stock is 200 shares, no par value. Directors are Eddie Fisher, Milton Blackstone and Gladys Berju.

Fisher, vocalist and disk artist, was recently inducted into the army. Blackstone is his manager and Miss Berju is Blackstone's secretary.

Tommy Dorsey to Do Miami Air Force Date

Tommy Dorsey orch will interrupt its tour of one-niters in the west to appear in Miami at the Armed Forces Day celebration May 19. Band will be picked up by an Air Force plane in Phoenix and flown east for the one-nite date.

Deal also calls for Air Force lift back to California, where Dorsey will open his Casino Gardens in Santa Monica.

Coral Busy Inking Flock of Artists

Coral Records has inked a flock of artists to its pop and blues-and-rhythm talents rosters in the past couple of weeks. In the pop field, artists and repertory chief signed Vaughan Horton as an orch leader and the Marlin Sisters, latter moving over from London Records. Horton, incidentally, is the composer of the current click, "Mockin' Bird Hill," and supplies most of the material for The Pinetoppers, a polka group with Coral.

Ted Reig, blues-and-rhythm division head, pacted Dewey Ritter and Mabel Scott, vocalists and Rusty Keefer, Al Jackson and Joe Black and His Boogie Woogie Boys, instrumentalists.

Best British Sheet Sellers

(Week ending April 28)

London, May 1.

Mockin' Bird Hill....Southern
Rose I Love You....(Disputed)
Tennessee Waltz....Cinephonic
Roving Kind.....Leeds
Be My Love.....F.D. & H.
My Heart Cries.....Morris
Petite Waltz.....Leeds
September Song....Sterling
God Bless You.....Unit
Sparrow in Treetop.Cinephonic
If.....Lennox
Mary Rose.....Magna

Second 12

I'll Always Love You Victoria
Canoe Up River.....Leeds
So In Love.....Chappell
Shotgun Boogie....Connelly
Da Dim Da Dom.....Maurice
In English Garden.....Sun
Penny a Kiss.....Leeds
Nevertheless.....Chappell
Tipperary Samba.....Reine
Teasin'.....Pickwick
Patricia.....New World
Life's Desire.....Lennox

N.Y. Carnegie Pops Set For 1-Wk. Season, With New Hypo Seen in Biz Groups

Carnegie Pops Concerts will be held this spring at Carnegie Hall, N. Y., under new management, and with some fresh twists that are likely to insure the boxoffice success of the venture. (Project has lost coin heavily in previous seasons). The N. Y. Philharmonic-Symphony will again furnish bulk of the players, with 60 musicians in the Pops band. But because the hall wasn't available earlier, and the N. Y. Philharmonic is busy elsewhere, especially with a two-week booking at the Roxy, N. Y., starting today (9), Pops season won't open till June 2 and run just one week, ending June 9. Management, however, feels that this will be a good idea, boxoffice-wise, concentrating its talent and appeal.

Jack Petrill, former recreation director for business groups (he was with General Motors for 10 years), is managing director. With his industrial background, Petrill is contracting various large industries, selling tickets in blocks to groups, thus hypoing the b.o. Insurance and bank groups have especially showed interest.

List of conductors will include Jack Shaindlin, Simon Asen, Matt L. Gouze, Ferrucio Burco, Milton Forstat and Howard Shanet. Soloists will include Tito Guizar, Miklos Gafni, Muriel Rahn, Fred Thomas, Mira Kent, Michael Breen, Jean Swetland, Joe Scandur and Faith Pettigrew.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Patti Page: "Mister and Mississippi"-"These Things I Offer You" (Mercury). "Mississippi" is an interesting country-styled tune which gets its maximum chances in the pop market with this cut. This is another multiple vocal by Patti Page with solo and ensemble parts neatly blended. **Mills Bros.** have a fair pop version for Decca while **Tennessee Ernie's** slice for Capitol should click in the folk market. On the Mercury flip, Miss Page effectively sells a good ballad, **Joe Reisman's** orch backing up.

Bing Crosby: "Old Soldiers Never Die"-"My Own Bit of Land" (Decca). Crosby gives a traditional rendition of "Old Soldiers," handling the limited lyrics in serious style with backing from a male chorus. **Herb Jeffries** on Coral handles it in similar tempo while **Leroy Holmes'** orch on M-G-M Records essays a bright interpretation in a mixture of marching and dance beats. On the Decca reverse, Crosby delivers a fair ballad, **Ken Darby Singers** backing up.

Lisa Kirk: "Love Is the Reason"-"Sad and Lonely" (Victor). "Reason," crackerjack tune from "A Tree Grows in Brooklyn" score, is bounced out fetchingly by Miss Kirk in another one of these soundtrack-executed duets. Other deck is a solid blues item in the mountaineer manner with big chances. It's one of Miss Kirk's best sides to date.

Tutti Camarata: "Pizzicato Rhumba" - "Swedish Rhapsody" (Decca). Two masterful arrangements by Camarata, who recently etched a flock of sides in England for Decca. "Rhumba," his own composition, is a strikingly conceived instrumental meriting plenty of jock spins. "Rhapsody" is in a more lush mood, executed with taste and imagination. Camarata conducted the Kingsway Symphony orch.

Sammy Kaye Orch: "Come Back to Angouleme"-"Please Don't Talk About Me When I'm Gone" (Columbia). "Angouleme" may be a tough title to pronounce but it's a beautiful ballad. Kaye's side, with **Tony Alamo** and **Barbara Benson** vocalling, is the most commercial treatment yet. Side points up this tune's delicately fluid quality. Reverse is a more standard Kaye job on a fine oldie, the Kayde's handling the vocal.

Bob Eberle: "I Made a Promise"-"Alone" (Capitol). Eberle, who was a big factor with **Jimmy Dorsey's** band 12 years ago, makes a strong bid with this coupling. "Promise" is a fine ballad which Eberle croons with his warm baritone for big impact. His workover of the standard on the reverse could launch this one also. **Hal Mooney** orch backs up with string arrangements.

Guy Lombardo Orch: "Evertrue Evermore"-"Just for Love's Sake" (Decca). "Evertrue" gets one of Lombardo's sweet, bouncy workovers which should ride this oldie into a contender in the hit lists. **Kenny Gardner** handles the lyrics in his usually effective style. On the other face, **Kenny Martin** solos an okay ballad in front of another listenable Lombardo arrangement.

Buddy Greco: "Cara Cara Cara, Bella Bella Bella Baby"-"If You Could See Me Now" (London). Buddy Greco makes a good impression on this disk. Young vocalist has a wide range and works easily on "Cara," an Italo-styled item with merit. Once again, there's a trick duet effect. Flip is an okay ballad which Greco handles stylishly. The Twinnaires accomp.

Edith Piaf: "'Cause I Love You"-"I Shouldn't Care" (Columbia). "Love You," one of Miss Piaf's compositions, which has been given an excellent cut by **Dinah Shore** for Victor, is delivered by the French chanteuse in her typically dramatic style with English lyrics. Reverse is another fine tune on which Miss Piaf is highly effective. **Robert Chauvigny** orch backs up.

Album Reviews

Gertrude Lawrence, Yul Brynner, Dorothy Sarnoff, Doretta Morrow, Larry Douglas: "The King and I" (Decca). Original-cast album of the new Richard Rodgers-Oscar Hammerstein, 2d, musical is a superb item, with special value for those who have seen the Broadway show and will have a mental image of the production and performance. New values emerge in the platter edition of the musical, some of them improvements over the original. For instance, Gertrude Lawrence's singing, freed of the necessity to project in a large theatre, seems fuller and tonally brighter than her first-night performance in the show, and her phrasing also seems better. Moreover, her personality comes through, so her handling of "I Whistle a Happy Tune," "Hello Young Lovers," "Getting to Know You," "Shall I Tell You What I Think of You?" and with Yul Brynner, "Shall We Dance?" are standout. Dorothy Sarnoff's is vocally excellent and her diction is better than on the stage as she sings "Something Wonderful" (her "Western People Funny" is omitted). Doretta Morrow comes through solidly in her "My Lord and Master" solo and with Larry Douglas in the "We Kiss in Shadow" and "I Have Dreamed." Minus the visual element, Brynner's solo of "A Puzzlement" seems even harsher and less effective than on the stage, but even without its visual pageantry "March of the Siamese Children" (in the legit edition it is titled "The Royal Siamese Children") is surprisingly effective. Quite properly, the ballet music for "The Small House of Uncle Thomas" (which runs about 15 minutes and was not intended for performance on its own) is omitted. Repeated listening to the "King and I" music, instead of making it seem tiresome, actually enhances its appeal, suggesting that the score may have been underrated in the reviews of the legit edition. As with the stage production, the orchestrations of Robert Russell Bennett are top quality and the musical direction of Frederick Dvonch is nicely modulated. *Hobe.*

Dorothy Kirsten: "Songs of Jerome Kern" (Columbia). A sequel to the George Gershwin album, Miss Kirsten has executed another tasteful set on a group of eight Jerome Kern standards. But while the Kern tunes may be better suited to her style, Miss Kirsten sounded more at home with the Gershwin numbers. In this set, she's most effective on "Don't Ever Leave Me," "Yesterday's" and "All the Things You Are." Other tunes include "I've Told Every Little Star," "Dearly Beloved," "I'm Old Fashioned," "Long Ago" and "Look for the Silver Lining." Percy Faith orch and chorus frame the numbers in rich backgrounds.

Platter Pointers

Earl Hines dishes up one of the best jazz keyboard demonstrations in Columbia's "Piano Mood" series, showcasing his deft and inventive fingerwork on such standards as "Rosetta," "These Foolish Things," "'Deed I Do" and "I Hadn't Anyone Till You," which are best of the eight. In a contrasting lush style, **Joe Reichman's**

(Continued on page 48)

VARIETY 10 Best Sellers on Coin-Machines — Week of May 5

1.	HOW HIGH THE MOON (4) (Chappell)	*Les Paul-Mary Ford* ....Capitol
2.	MOCKIN' BIRD HILL (8) (Southern)	*Les Paul-Mary Ford*.....Capitol *Patti Page* .....Mercury
3.	ON TOP OF OLD SMOKY (2) (Folk-W)	*Weavers* .....Decca
4.	IF (15) (Shapiro-B)	*Perry Como* .....Victor *Billy Eckstine* .....MGM
5.	BE MY LOVE (16) (Miller)	*Mario Lanza* .....Victor
6.	SPARROW IN THE TREE TOP (8) (Santly-J)	*Guy Mitchell-M. Miller Columbia* *Bing Crosby-Andrews Sis*..Decca
7.	ABA DABA HONEYMOON (11) (Feist)	*D. Reynolds-C. Carpenter MGM*
8.	WOULD I LOVE YOU (11) (Disney)	*Patti Page* .....Mercury *Helen O'Connell* .....Capitol
9.	I APOLOGIZE (1) (Crawford)	*Billy Eckstine* .....MGM
10.	BEAUTIFUL BROWN EYES (4) (American)	*Rosemary Clooney* ...Columbia

Second Group

WHEN YOU AND I WERE YOUNG MAGGIE BLUES (Mills)	*Bing-Gary Crosby* .....Decca *Mag Whiting-Jim Wakely* .Capitol
TENNESSEE WALTZ (22) (Acuff-R)	*Patti Page* .....Mercury
SOUND OFF (Shapiro-B)	*Vaughn Monroe* .....Victor
NEVER BEEN KISSED (Paxton)	*Freddy Martin* .....Victor
SHENANDOAH WALTZ (Acuff-R)	*Dinning Sis* .....Capitol
TOO YOUNG (Jefferson)	*Nat "King" Cole* .....Capitol *Richard Hayes* .....Mercury
METRO POLKA (Forrest)	*Frankie Laine* .....Mercury
MY HEART CRIES FOR YOU (17) (Massey)	*Guy Mitchell-M. Miller Columbia* *Vic Damone* .....Mercury
HOT CANARY (Leeds)	*Florian ZaBach* .....Decca
THE ROVING KIND (10) (Hollis)	*Guy Mitchell-M. Miller Columbia* *Weavers* .....Decca
YOU'RE JUST IN LOVE (10) (Berlin)	*Perry Como-Fontane Sis.* .Victor
PENNY A KISS (6) (Shapiro-B)	*Tony Martin-Dinah Shore Victor* *Eddy Howard* .....Mercury
SO LONG (7) (Folk-W)	*Weavers-Gordon Jenkins* .Decca
SHOTGUN BOOGIE (Century)	*Tennessee Ernie* .....Capitol *Rosemary Clooney* ....Columbia
BRING BACK THE THRILL (Maypole)	*Eddie Fisher*.....Victor

(Figures in parentheses indicate number of weeks song has been in the Top 10.)

TOP COIN IN BAND FREELANCING

'Variety's' Chart Vs. the Payola

VARIETY's weekly page charting the "Top Record Talent and Tunes" has stimulated a considerable number of queries and some controversy in the trade since it was first introduced. The queries, which have mainly concerned the operation of the listing, are mostly taken care of by the boxed legend printed at the top of the chart each week. The chart is compiled from listings from 30 leading disk jockeys who are selected on a rotating basis out of a pool of about 100 national deejays who are polled each week. The rest is a mechanical arithmetic process.

About those squawks. They mainly revolve around the payola practice in the industry. The existence of the payola evil in music business with overtones involving bandleaders, diskery repertoire execs as well as the jocks, isn't a new problem. VARIETY frankly doesn't know whether any deejay listed in its poll is on the take. The chart does try to militate against the payola by rotating the jocks on an irregular system aimed at preventing anyone from knowing which deejays will be used the next week. The chart also tries to nullify the artificial hypo of a tune or an artist by giving preference to those disks which are listed by more than one jockey. For example, a No. 1 mention from a single jockey, rating 10 points, may be knocked out in favor of a disk with two No. 7 mentions, rating only 8 points.

Cool Reaction Greets Hurok Plan On Disk Tax to Back Longhair Orgs

Suggestion by Sol Hurok for an unofficial tax on records as a means of supporting the nation's symphonic and operatic organizations is confronting cool reaction among industry execs. In a letter to major company heads three weeks ago, Hurok proposed that the companies impose a 1c. extra charge on single disks and a 5c. hike on albums and long-play platters as a means of setting up a fund for longhair projects.

General reaction among company toppers was that such a plan was mechanically unfeasible. One company prexy said that it would involve a cumbersome bookkeeping system on the distrib and retailer level with expense that would exceed the collections. In addition, it was pointed out that a government okay would be necessary for the price boost, even though the hike was for a non-profit cultural enterprise.

While reserving opinion on Hurok's specific proposal until he gives it more study, Columbia Records prexy Jim Conkling said he was not opposed in principle to some form of subsidization of longhair groups through the disk industry. A similar tentative attitude was taken by Capitol Records vice-prexy James W. Murray, who said that his company would wait for reactions from other companies.

RCA prexy Frank Folsom came out flatly against Hurok's proposal, declaring that the American Federation of Musicians was already taking a bite out of the industry with its 5% cut for the Music Performance Welfare Fund. Folsom's negative stance, if not modified, is seen meaning finis to the proposal since RCA-Victor, as the largest disk company in the field, would have to take the leadership in any such project.

Hurok, an artist's manager and longhair impresario, originally laid the plan before George A. Sloan, Metropolitan Opera Assn. chairman, and Spyros P. Skouras, 20th-Fox prexy, who's also a board member of the N. Y. Philharmonic Symphony Society. Both okayed the plan as a means of avoiding governmental subsidization.

It's estimated that about $700,000 annually would be raised if the tax were to be collected on every disk sold.

Walter Rivers Exits Cap For Non-Show Biz Job

Walter Rivers, head of Capitol Records' eastern operation, exits the diskery May 15 for a non-show business job. He's joining the Southern States Iron Roofing Co. in Savannah in an exec post. He has his family and home there now.

Rivers joined Capitol as director of eastern repertoire in 1945 after coming out of the Marine Corps. He's a cousin of Johnny Mercer, songwriter and one of diskery's founders.

Decca Sec's Fatal Crash

Barstow, Cal., May 8.

Lillian Wayne, 45, secretary to George Cates and Ted Mack of Decca and Coral Records on the Coast, was killed instantly in head-on car crash while returning from Las Vegas over the weekend. Norine McGee, of Robbins-Feist-Miller Music, who was driving, is in a critical condition at a local hospital as is the driver of the other car. Miss McGee is sister of Cromwell Music songplugger Lucky Wilbur.

Mrs. Wayne, widow of Monroe Wayne, Decca chief engineer until his death last July, had worked for the plattery since last November.

Buddy Morris To Seal BMI Co. This Wk. in N.Y.

Deal for E. H. Morris Music to set up a Broadcast Music, Inc. affiliate will finally be sealed this week in New York with inking of the BMI pact by publisher Buddy Morris. Signing is actually a formality since Morris already set up his BMI firm under the tag of Meridian Music several weeks ago. Sid Kornheiser, firm's veepee-general manager, planed to N. Y. from the Coast Monday (7) to launch the BMI operations.

Initial tune in Meridian's catalog will be "I Like The Wide Open Spaces," a tune which is breaking for a hit as a result of plugging on Ken Murray's CBS video show. Tune, written by Murray in collaboration with his manager, Charlie Wick, and chief writer, Royal Foster, was originally acquired by BMI. It's understood that the tune was shifted to Morris' firm as part of the deal.

Morris, meantime, is setting up another firm for Jule Styne and Leo Robin. This will be an American Society of Composers, Authors and Publishers affiliate, along with Morris' wholly-owned operation of the Morris, Melrose and Mayfair companies and his partnerships in Susan Music with Frank Loesser and in Harwin Music with Harold Arlen.

Accident Casualties

Two band agency men hit the casualty list last week from accidents.

Cress Courtney, of the Gale Agency, has his arm in a sling after falling down a flight of stairs, and Jack Archer, of Shaw Artists' one-nitery dept., is walking with the aid of a cane after falling off a horse last weekend.

N.Y. KEEPING 'EM, TOURING BALKED

With a steady string of radio, TV and recording dates available to freelancing sidemen in N. Y., orch leaders are running into an employment snarl in their attempts to get top instrumentalists for extended road tours. By concentrating on N. Y.'s radio and recording assignments some of the top sidemen are grossing between $15,000 and $20,000 annually. Current crop of orch leaders can't afford to match that figure.

Such instrumentalists as Toots Mondello, Stan Freeman, Will Bradley and Bobby Haggart are pioneering a new cult of radio-recording specialists that is adding new problems to the band business. The majority of band musicians are setting their sights on similar freelance assignments to avoid travelling expenses, irregular hours and the one-nite grind. With the large number of radio-TV musical shows emanating from N. Y., plus the steady diskery pressing schedule, the pickup musician is growing in demand.

Platter session conductors such as Hugo Winterhalter, Al Goodman, Ray Bloch and Mitchell Ayres have begun to rely on these radio-recording specialists for consistent performance, with rehearsal and recording time being cut to a minimum. Conductors are now arranging waxing sessions so that their sidemen can meet radio-TV rehearsal and performance deadlines. Top instrumentalists average two recording dates a day and at least one radio or TV show a week.

An additional problem confronting the orch leader today is that the current crop of youngsters are refusing to serve apprenticeship with bands. The 18-19 year old kids want to skip over basic schooling as band instrumentalists to concentrate on stunting and solo parts accenting more acrobatics than craftsmanship. Since the youngsters don't want to knuckle down to the disciplined band routine, the orch leaders are losing opportunity to build the star material that generally hypos the band's b.o. draw.

$314,375 Net For Decca In '51 First Qtr.

Decca Records, which topped the $1,000,000 net profit mark for 1950 and hiked its dividend to 70c. annually on its stock, racked up net earnings of $314,375 during the first quarter of this year, as compared to $311,056 during the same period last year. Net take would have been far higher for this year's quarter except for the steepiy increased income and excess profit tax rates. This year's deduction for taxes totaled $301,348, as against only $190,647 for taxes during the first three months of 1950.

Current earnings are equal to 40c. a share on the 776,650 shares of outstanding capital stock.

Weavers' 9-Tune Album

The Weavers will wind up their waxing sessions for their first Decca album Friday (11) in N. Y. Slated for a late-August release, the album will feature nine tunes that have been popularized by the singing group. The album will be marketed on long playing and 78 rpm.

Decca is also readying for fall release an LP platter of the Weavers' Town Hall, N. Y., concert (Dec. 23, '50). Disk will be taken off tape recording made at the concert and will include an explanation of each folk tune and audience participation singing.

Small Disk Companies Latching On To TV With Vidpix Musical Shorts

Joining an increasing number of indie film producers, small disk companies are latching on to the television medium via the production of musical vidpix shorts. In the last couple of weeks, two mid-western labels, Rondo and Vita, have applied for copyright releases on a flock of standards for use in five-minute video briefies, including about two minutes for commercials.

The two disk companies are among some 15 contenders in the vidpix field, which was opened last year by Lou Snader's Telescriptions company. Latter has already completed about 400 shorts under a deal by which he pays the publishers $50 per tune against 2% of the gross revenue and 5% to the Music Performance Trust Fund, as required by the American Federation of Musicians.

Although most of the major pubs were agreeable to the Snader deal when it was initially broached, several are now holding out for bigger guarantees on their top standards. In every case, moreover, Harry Fox, publishers' agent and trustee, is barring use of the songs as titles for the vidpix. Such use, it's felt by the publishers, would damage the copyrights in event that a major Hollywood film wanted to use the song title.

Entry of the disk companies into the vidpix field may presage a new type of exploitation, according to Fox. Instead of plugging by disk jockeys, tunes will be hypoed via the tele shorts, with the diskeries also being able to showcase their artists. In addition, the diskeries can cash in on the revenue from the pix commercials.

Increased use of vidpix shorts is also seen accenting the standard catalogs of the major pubs. Since the producers find it too risky to use new tunes, they are sticking to the proven oldies for their pix.

Chevalier's 'Thing'

Montreal, May 8.

The French version of "The Thing" has been waxed by Maurice Chevalier on the Odeon label. Titled, "L'Objet," tune was recently released in Canada.

Peter Maurice is publishing the tune in France.

Robbins Mulls Offers to Sell Out Standard Catalog

Jack Robbins, head of J. J. Robbins & Sons Music, is currently mulling offers for a buyout of the standard end of his publishing firm. Although still in the preliminary talking stages, the dickers are understood to be the prelude to Robbins' retirement from the business. His two sons, Howard (Buddy) and Marshall, are slated to carry on the pop operations of the Robbins firm, which was set up five years ago after Robbins exited as chief of the Metro-controlled Big Three music combine.

Robbins said he would accept a deal "if the price was right." Selling price for the company was not disclosed but it's reported that Robbins invested around $400,000 in building up his catalog of standard follos, piano instructor books and modern jazz volumes over the past five years. Robbins enterprise covers the Villa Lobos Music Co., a 50-50 partnership with the Brazilian composer; John Franklin Music, comprising choral and instrumental arrangements, and the Words & Music firm, a 50-50 partnership with Cork O'Keefe, which Robbins made early in 1950.

The Words & Music firm would not be included in any buyout, being retained as the pop company for Robbins' two sons. Under the deal with O'Keefe, moreover, purchase of the Robbins half-interest by a third party is precluded unless O'Keefe gives his okay.

A factor in the purchase talks is the disposition of the Robbins name in the current firm. It's understood that Robbins wants the name in his current firm to revert to him, after a specified number of years, for a possible future company to be set up by his sons. There is already some confusion between the Big Three (Robbins, Feist & Miller) and Robbins' present company title.

COL. POP BIZ 10% OVER SAME TIME LAST YEAR

Columbia Records pop business for the first quarter of this year is running 10% over the same period last year, according to the company's royalty payments to publishers. Publisher royalties for the last period, ending March 31, were, however, about 15% off from the previous three-month span, which included the peak Christmas sales.

Upbeat in Col's operations over last year has been spotlighted by the company's high standing in the pop bestseller lists for the last six months. While last year Col failed to ride with a hit for almost the first nine months, this year it has had as many as five numbers among the top 10.

J.D.'s N.O. P.A.

Jimmy Dorsey's orch will play its first date at the Roosevelt Hotel, New Orleans, starting Sept. 20. He'll be followed by Jan Garber's orch, which will go in Nov. 15 for eight weeks.

Both dates booked by General Artists Corp.

Irving Green to Hypo His Chi Music Co. With Berke as Its Head

Chicago, May 8.

Irving Green, Mercury Records prexy, reportedly will give his now-defunct Wing Music Co. a hypo under the guidance of Irwin Berke, recently displaced Chi Shapiro-Bernstein rep. Green, it's understood, will form a new corporation under a different title, with Berke slated to take command as prexy.

New firm apparently will be completely divorced from Green's diskery operations, and will be connected only insofar as the location will be in Merc's offices and the bankrolling will be by Green personally. Green's last try at the publishing field was started with Wing several years ago, but during the last year or so the concern has been dormant.

Andrews Sis-Foley In Decca Religioso Tieup

Nashville, May 8.

Moving to cash in on a sustained religioso best-seller, "It Is No Secret," Decca last week teamed the Andrews Sisters and Red Foley on a wax version of the tune slanted for both the country and pop fields. Unusual aspect of the teamup was that Decca put two of its top names on a number which has been on the market for over five months.

"Secret" had been previously cut by seveeral majors and has been a moderate disk seller. Number, written by Stuart Hamblen and published by Duchess Music, has been a steady sheet seller in the hinterlands, with copy sales rapidly approaching the 500,000 mark.

Irving Mills, Mills Music vice-prexy, due in N. Y. from the Coast June 1 for confabs with prexy Jack Mills.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING MAY 5

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	New York: Ted Steele—WMCA	New York: Jack Lacy—WINS	Boston: Jay McMaster—WHDH	Providence: Art Goodwin—WEOP	Washington, D.C.: Jackson Lane—WINX	Philadelphia: Mike McGuire—WIP	Pittsburgh: Warren Kelly—WGBS	Cincinnati: Ed Penney—WFGM	Milwaukee: Don Pasco—WRUN	Los Angeles: Al Jarvis—KLAC	Denver: Ray Perkins—KFEL	Seattle: Wally Nesbeg—KRSC	San Francisco: Frank Cooley—KWIK	San Diego: Les Malley—KYA	Phoenix: Dick Gilbert—KTTL	Miami: Tony Donald—WQAM	Norfolk: Roger Clark—WNOR	Birmingham: Bill Wright—WSGN	Savannah: Stan Friedman—WDAR	Memphis: Hal Benson—WMPS	Richmond: Harvey Hudson—WLEE	Baltimore: Dick Coleman—WCBM	Chicago: Howard Miller—WCFL	Cleveland: Red Wendell—WJMO	Detroit: Ed McKenzie—WJBK	Toledo: Bob Anthony—KRMG	Atlanta: Merle Edwards—WMCN	Indianapolis: Robin Bright—WIBC	Portland: Art Pallan—WWSW	Columbus: Ken Doyle—WCKY	TOTAL POINTS
1	1	6	Les Paul-Mary Ford	Capitol	How High the Moon	..	5	1	6	5	2	1	3	1	1	4	3	8	4	2	1	1	2	3	2	2	2	..	1	..	1	1	1	4	2	228
2	11	5	Nat "King" Cole	Capitol	Too Young	..	1	2	1	1	..	..	2	..	2	..	1	..	..	..	..	8	8	5	..	..	1	9	5	3	..	3	..	1	..	133
3	7	4	Vaughn Monroe	Victor	Sound Off	2	8	3	5	6	..	..	1	..	..	..	6	9	..	4	..	2	..	1	..	10	..	..	4	..	10	..	..	2	1	102
4	3	11	Patti Page	Mercury	Mockin' Bird Hill	..	..	7	..	3	..	2	..	..	..	..	4	..	3	4	..	..	..	1	1	..	..	2	..	..	..	7	..	6	..	81
5	5	7	Weavers	Decca	On Top of Old Smoky	..	..	10	..	8	1	..	..	..	6	..	7	..	7	..	..	..	..	..	4	..	3	2	..	..	2	8	3	..	..	71
6	4	21	Mario Lanza	Victor	Be My Love	..	..	..	..	3	..	..	..	9	9	3	..	5	6	..	5	..	7	2	7	..	..	..	..	..	..	2	6	..	..	70
7A	8	13	Billy Eckstine	M-G-M	I Apologize	..	..	5	8	7	9	6	6	..	..	..	10	7	..	..	..	..	3	9	..	..	7	..	3	..	..	..	..	3	5	66
7B	2	18	Perry Como	Victor	If	..	..	..	..	4	..	5	..	4	..	2	..	2	..	..	2	..	..	..	..	..	5	9	..	..	..	..	..	2	9	66
9	6	13	Rosemary Clooney	Columbia	Beautiful Brown Eyes	..	..	..	..	..	..	8	..	..	..	10	4	1	..	3	7	..	4	4	9	..	5	..	..	..	..	..	..	..	..	55
10A	9	11	Les Paul-Mary Ford	Capitol	Mockin' Bird Hill	..	..	..	2	..	..	..	..	..	..	1	..	..	1	..	..	..	5	..	..	..	..	..	..	..	7	..	5	..	..	45
10B	13	13	Patti Page	Mercury	Would I Love You	..	..	..	..	2	..	..	..	..	10	6	..	..	..	6	6	..	..	..	5	..	4	..	..	..	..	4	..	..	..	45
12A	..	1	Frankie Laine	Columbia	Jezebel	..	..	..	..	..	..	..	4	..	3	..	9	..	..	5	..	9	..	..	..	..	..	..	..	9	..	..	..	..	7	31
12B	..	1	Buddy Morrow	Victor	Rose, Rose, I Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	5	..	..	..	..	8	..	..	7	1	..	..	..	4	31
14	12	18	D. Reynolds-C. Carpenter	M-G-M	Aba Daba Honeymoon	..	..	..	..	..	..	9	..	..	..	5	..	5	..	..	..	..	..	..	..	..	..	..	..	..	4	..	5	6	..	..	30
13A	15	3	Bing-Gary Crosby	Decca	Moonlight Bay	6	6	..	10	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9	7	..	..	29
15B	10	11	Guy Mitchell-M. Miller	Columbia	Sparrow in the Treetop	..	..	..	..	..	..	7	..	..	..	..	..	6	5	9	..	..	..	..	..	..	6	..	..	..	..	..	4	..	..	..	29
17	..	3	Hugo Winterhalter	Victor	I'll Never Know Why	10	..	8	..	..	..	..	..	..	..	..	..	..	..	..	9	3	..	..	..	..	7	..	8	..	..	6	9	..	28
18	..	2	Guy Mitchell-M. Miller	Columbia	Unless	..	2	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	4	..	..	..	10	..	..	24
19A	23	15	Eddie Fisher	Victor	Bring Back the Thrill	..	3	..	..	..	10	..	..	..	..	..	..	..	..	7	..	..	10	10	..	..	6	..	10	..	..	..	..	..	..	21
19B	29	5	Florian ZaBach	Decca	Hot Canary	..	..	..	3	..	4	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	6	..	..	..	..	..	..	21
21	33	3	Vaughn Monroe	Victor	On Top of Old Smoky	..	..	..	..	..	..	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	19
22A	31	2	Tony Martin	Victor	No One But You	9	..	..	..	..	..	..	..	..	3	..	..	..	..	..	10	..	..	..	8	..	..	..	8	..	..	..	..	..	..	17
22B	..	1	Bobby Wayne	London	I Am Free	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	17
24A	36	2	Eddy Howard	Mercury	What Will I Tell My Heart	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	15
24B	23	3	M. Whiting-J. Wakely	Capitol	Maggie Blues	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	8	..	..	15
24C	..	3	Freddy Martin	Victor	Aba Daba Honeymoon	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
27	..	6	Helen O'Connell	Capitol	Would I Love You	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	14
28A	21	5	Leroy Anderson	Decca	Syncopated Clock	..	4	..	..	..	6	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
28B	19	4	Mario Lanza	Victor	Loveliest Night of Year	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10	..	12
30	17	4	Patti Page	Mercury	Down Trail Achin' Hearts	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	11
31A	..	17	P. Como-Fontane Sis	Victor	You're Just in Love	..	..	..	..	..	5	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
31B	..	8	Billy Eckstine	M-G-M	If	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	6	..	..	10
31C	..	1	Vaughn Monroe	Victor	Old Soldiers Never Die	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
31D	..	1	Russ Morgan	Decca	Mockin' Bird Hill	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10
35A	..	1	George Cates	Coral	On Top of Old Smoky	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
35B	..	1	Stan Kenton	Capitol	September Song	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
35C	..	1	Eddie Fisher	Victor	I Have No Heart	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	9
38A	14	9	Bing Crosby-Andrews Sis	Decca	Sparrow in the Treetop	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	8	..	..	..	..	8	..	..	..	..	..	10	..	..	..	8
38B	..	1	Pinetoppers	Coral	Mockin' Bird Hill	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
38C	..	1	Frankie Laine	Mercury	Metro Polka	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	8
41A	36	3	Dinah Shore	Victor	Cause I Love You	7	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
41B	40	2	Andrews Sis	Decca	I Remember Mama	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
41C	40	10	Patti Page	Mercury	Sentimental Music	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	7
44	51	8	Nat "King" Cole	Capitol	Jet	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	6
45A	..	1	Frankie Laine	Columbia	Rose, Rose, I Love You	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
45B	..	3	Jimmy Wakely	Capitol	Beautiful Brown Eyes	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	5
47A	..	1	Tommy Dorsey	Decca	Diane	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
47B	..	3	Bing Crosby	Decca	May Good Lord Bless You	..	..	..	..	..	7	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
49	29	2	Bing Crosby	Decca	Quinas Quinas Quinas	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
50A	46	2	Patti Page	Mercury	Ever True Ever More	10	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2
50B	..	24	Patti Page	Mercury	Tennessee Waltz	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	2
50C	..	1	Vaughn Monroe	Victor	Oh Marry Marry Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	2

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Inside Orchestras—Music

Tipoff on the current market acceptance for folk ballads is the 400,000 sales mark racked up in five weeks by The Weavers on their version of "On Top Of Old Smoky" for Decca. Previously this same tune was cut more than 20 ways on a variety of labels, but none of these sold more than a few thousand apiece. This, incidentally, is the second year in a row that the Weavers have come up with a folk hit, last year's being "Goodnight Irene." Both tunes have been given new arrangements under Howie Richmond's publishing imprint.

With Walter Winchell's okay, Dick Linke, Capitol Records' eastern publicity chief, has engineered a disk jockey promotion in New York for the Damon Runyon Cancer Fund via Valando Music's tune, "Once Upon a Nickel." Dialers are being asked to contribute their nickels to the fund following the deejay spins of the "Nickel" number. Stunt was recently tried in Detroit with success. Linke's tieup with the promotion is strictly non-commercial since Capitol has no record on the tune.

In line with the all-show business drive to establish a permanent blood bank with the Red Cross, Charles Tobias has cleffed a theme song for the campaign, titled "Pint Parade." As vice-prexy of the Songwriters Protective Assn., Tobias is repping the songwriting fraternity on the blood bank committee which will stage an all-star gala at the Center Theatre, N. Y., May 29.

Vern Criss, 23-year-old vocalist with the Elliot Lawrence orch, is a polio victim who was recently taken off crutches. Criss still needs a brace and cane, but Lawrence, ex-polio case himself, picked him up in Toledo after a number of orch leaders had said the handicap would be too much for band one-niters. Criss replaced Danny Riccardo.

Kirsten Set for Busy Sked In Opera-Orch Al Fresco

Dorothy Kirsten, Met Opera soprano who finishes a spring tour with the opera troupe this weekend, has been booked for a heavy schedule of operas, musicals and al fresco symph appearances this summer. Singer will be at Robin Hood Dell, Philly, July 5, and Lewisohn Stadium, N. Y., July 7, with both orchs guest-conducted by Andre Kostelanetz. Then she'll be at the Cincinnati Zoo for two weeks, starting July 9, in performance of "Madame Butterfly" and "La Traviata."

Miss Kirsten has concert dates in Milwaukee Aug. 7 and Memphis Aug. 9, and will sing with the Dallas Starlight Operetta for two weeks, beginning Aug. 20, in "The Merry Widow." Singer broke up her Met tour to come to N. Y. for Sunday's (6) Paul Whiteman TV show, in her first live video appearance. She rejoins the Met in Chicago Friday (11). Her dates are being set by Humphrey Doulens, of the Coppicus, Schang & Brown division of Columbia Artists Mgt. Singer is now getting a summer fee up to $3,000 an appearance, putting her in the prima donna class of concert draws.

Ravinia's June 28 Start

Chicago, May 8.

Ravinia concerts at Highland Park, Ill., will start their 16th season June 26.

The outdoor music festival will have as conductors of the Chicago Symphony orchestra William Steinberg, Izler Solomon, Pierre Monteux, Dmitri Mitropoulos and Victor De Sabata.

'RH' Logging System

Week of April 27-May 3

Richard Himber's log of broadcast performances, compiled on basis of varying point ratings for plugs on commercial and sustaining programs logged in each of the 3 major territories, New York, Chicago and Los Angeles. Both groups of songs are alphabetically listed.

First Group

Songs	Publishers
Aba Daba Honeymoon—†"Two Weeks—With Love"	Feist
Across the Wide Missouri	Revere
Always You	St. Nicholas
A Penny a Kiss	Shapiro
Be My Love—†"Toast of New Orleans"	Miller
Bring Back the Thrill	Maypole
Gotta Find Somebody To Love	Duchess
How High the Moon	Chappell
I Apologize	Crawford
If	Shapiro
I Love the Way You Say Goodnight—†"Lullaby of B'way"	Remick
I'm Late—†"Alice In Wonderland"	Disney
It's a Lovely Day Today—*"Call Me Madam"	Berlin
I Whistle a Happy Tune—*"The King and I"	Williamson
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Make the Man Love Me—*"Tree Grows In B'klyn"	T. B. Harms
May the Good Lord Bless and Keep You	Pickwick
Mocking Bird Hill	Southern
My Inspiration	Goldmine
My Prayer	Skidmore
Never Been Kissed	Paxton
On Top of Old Smoky	Folkways
Sparrow In the Treetop	Santly
Syncopated Clock	Mills
Too Late Now—†"Royal Wedding"	Feist
Too Young	Jefferson
What Will I Tell My Heart	Ivy
When You and I Were Young Maggie Blues	Mills
Where the Red Roses Grow	Famous
Would I Love You	Disney
You're Just In Love—*"Call Me Madam"	Berlin

Second Group

A Bushel and a Peck—*"Guys and Dolls"	Morris
Beautiful Brown Eyes	American
Beautiful Madness	Advanced
Down In Nashville, Tennessee	Harms
Hello Young Lovers—*"The King and I"	Williamson
Hot Canary	Leeds
If I Were a Bell—*"Guys and Dolls"	Morris
I'll Never Know Why	BVC
I Love You Much Too Much	Leeds
Let Me In	Oxford
Love Me	W&M
My Heart Cries For You	Massey
My Resistance Is Low	Morris
Nevertheless	Crawford
No One But You	Harms
Once Upon a Nickel	Valando
Sound Off	Shapiro
Vampin'	Simon
We Kiss In a Shadow—*"The King and I"	Williamson
You and Your Beautiful Eyes—†"At War With the Army"	Paramount

† Filmusical. * Legit Musical.

Top Songs on TV

(Alphabetically Listed)

Week of April 27-May 3

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

How High The Moon. Chappell
If .....Shapiro-B
On Top Old Smoky..Folkways
Too Young .....Jefferson
Would I Love You ....Disney

5 Top Standards

Blue Skies .....Berlin
D'hter Rosie O'Grady..Witmark
Fine and Dandy.....Harms
Jealousy .....Harms
Parade of Soldiers.....Marks

Chappell Sets Up Co. To Handle Mercer Score From 'Banana' Legiter

Chappell Music has chartered a new firm, Chappell-Mercer Music, to handle the Johnny Mercer score for the musical, "Top Banana," slated for fall production on Broadway. It's Mercer's first go at both words and music for a legit show. Phil Silvers will be starred.

New firm has been set up to give Mercer a cut of the publication profits similar to such Chappell subsids as Putnam, which handles the Dorothy Fields-Arthur Schwartz score of "A Tree Grows in Brooklyn," and Williamson, which houses the Rodgers & Hammerstein output.

Spot Announcements As D. J. Artist Promotion

In a move to personalize deejay programs around the country, diskeries are arranging for their artists to tape 50-second spot announcements introducing current waxings.

First tieup was set last week by M-G-M Records for George Shearing. The plattery will send taping to 300 jocks, hypoing stunt with window and counter card promotion set up by local distributor.

Other record companies are currently lining up their artists for similar tieups.

Sylvia Dee, collaborator with Sid Lippman on the current ballad click, "Too Young," has her third Macmillan novel due for release May 15. It's a semi-autobiog titled "There Was A Little Girl."

Band Review

MRS. XAVIER CUGAT ORCH (17)
With Carlos Vidal
Riverside Ballroom, Phoenix

Mrs. Xavier Cugat (Lorraine Allen) has a staunch entry among the Latin orchs. Her outfit will, by the very nature of its billing, invite comparison with her husband's band, but with no invidious consequences. As is, she's pacted to wax 10 sides for Standard Transcriptions under name of Lorraine Cugat, and will eventually go it on her own as Lorraine Allen.

New outfit has Tony Reyes and Sol Bomser from original Cugat combo, and Carlos Vidal, former Stan Kenton mainstay, has also been added. Couple of other former Cugat sidemen may also switch over to bring band up to its advertised strength of 20 and currently adds up to two conga-bongo drums, maracas, bass, piano, drums, three brass, three violins and four saxes.

It's a well integrated outfit and leaves no doubt as to its authority in the Latune department. There's too much emphasis, however, on mambos and insufficient play on sambas (just one in four hours caught). Arrangements, for the most part, are off the beaten track, and listenable, but there's a plethora of rhumba timing, encompassing even such standard pops as "Tea for Two," "Night and Day," etc.

Band turns in a workmanlike job on such faves as "Body and Soul," "Twelfth Street Rag," "I Surrender, Dear," and "What Is This Thing Called Love," but forte is clearly in the Latin genre.

Mrs. Cugat essays one vocal, with fair returns; however, she adds considerable window dressing to the podium and figures to pick up added eaton assurance in time. As a looker, she's clearly out in front in the distaff division of orch leaders. Jose.

Rash of Old Folk Hits Provokes Pub Friction Over Authentic Versions

The increase of public domain tunes on the song market is creating a rough competitive situation in the publishing field, with several copy versions of each tune being marketed by various firms. Since the sheet music sale is hypoed by disk hits, publishers who own the copy from which the disk was made, are complaining that Johnny-come-lately pubberies are cashing in with alternate versions. However, no legal action can be taken since tunes are p.d. Publishers also claim that the peddling of alternate copies is developing into a strained customer-dealer relationship.

Situation has been spotlighted by the recent revival of such p.d. tunes as "Good Night Irene," "Beautiful Brown Eyes" and "On Top Of Old Smoky." Jobbers usually order two editions of song, receiving alternate copy at a cost below the usual trade price. Jobbers frequently sell dealers, who don't specify authentic edition, the "wildcat" version at the normal trade price. Customers have been returning to dealers with complaints that their copies do not conform with the platter or radio TV versions.

In a move to clear the situation, publishers of the authentic copy have been sending out form letters to dealers and syndicate retailers requesting them to specify version when ordering from the jobbers.

RCA's Fiedler Promotion

RCA Victor is prepping a major longhair promotion drive for Arthur Fiedler during the next two months in conjunction with the maestro's 20th anniversary as conductor of the Boston "Pops" Orchestra this year. During May, Victor is issuing 22 singles under Fiedler's baton, with five albums by the symph orch to be released next month.

Company, meantime, is prepping a gold record award for Fiedler's cut of "Jalousie," which is nearing the 1,000,000 sales mark. It's the orch's top side.

Brit. Union Nixes U.S. Name Bands

London, May 3.

The Musicians' Union here has notified members that they are not allowed to appear at the Royal Festival Hall concerts staged by the National Federation of Jazz Organizations on July 14 and 16 for which the Ministry of Labor granted extraordinary permission to import two U. S. jazzmen. Five British bands, already engaged to perform at the two events, have cancelled out as a result of the union's instruction.

Before the controversy arose it had been planned to present some of England's top amateur jazz musicians on the two programs. Up to now the union has permitted the appearance of these amateur groups. However, when the jazz clubs suggested using the amateurs to provide accompaniment for the visiting American musicians, the union's general manager, Hardie Ratcliffe, threatened to ask affiliated theatrical unions to ban their members from working the concerts as well, thus depriving the N.F.J.O. concerts of electricians, stagehands, etc.

Because of the firm MU grip on bands and individual musicians, there has been little response to a suggestion that top outfits should volunteer to ignore their union's edict, and support American guest artists. The general reaction to this suggestion is to back up the union. As a way out of the impasse, the NFJO has been considering the possibility of bringing in solo musicians who could put on a show without the support of a full orchestra. These possibilities are still being explored, but there have been hints of reprisals from the MU if such a policy is used.

The new NFJO appeal will come up at the MU executive next Tuesday (15), but nothing has happened in recent months to suggest a reversal of previous policy which has barred U. S. importations for the last 16 years.

Apparently the only solution that Ratcliffe will accept would be an agreement by the American Federation of Musicians to permit two English musicians to work two days in the U. S. A. to reciprocate for the two Americans working two days in England. The union here has indicated that it would permit U. S. bands to work in England if the AFM would sign a reciprocal agreement. Rex Riccardi, AFM exec in New York, has been in correspondence with union officials here about arranging such a pact in recent months, but little progress has been made to date.

RCA Flies 'Alice' to N.Y. To Cut Album from Pic

RCA Victor flew in 13-year-old Cathy Beaumont, who plays Alice in the Walt Disney pic, "Alice In Wonderland," from the Coast last weekend (5) to cut a kiddie album from the pic's score. The most elaborate juve production in the company's catalog, the four-sided set will also feature Ed Wynn and Arnold Stang. Parts for Sterling Holloway and Pat O'Malley are being dubbed in on the Coast.

Album is being set for July release in conjunction with the pic's projected preem.

Ontario Program Head Tapes Interviews With Oldtime Disk Artists

Kitchener, Ont., May 8.

Ed Manning, program director of CKCR, Ontario, executed a unique waxing project for his show, "Let's Roll Back the Years," while on a recent vacation in New York. Via tape machines, he cut interviews with stars of the bygone acoustic recording era. Manning hopes to get taped interviews with all surviving oldtime record stars on future trips to the U. S.

Included on his last trip were Elsie Baker, former Victor contralto; Fred Hager, songwriter, bandleader and first man to make commercial violin records; Bert Lown, orch leader; W. C. Handy, the blues composer; Aileen Stanley, former vaude headliner; Reinald Werrenrath, former concert baritone; Charles Harrison and wife, known professionally as Beulah Gaylor Young, concert tenor and soprano; and Eugene Rose, 85-year-old flute virtuoso, who made Thomas A. Edison cylinders in the 1880's.

On his next trip to New York Manning is planning interviews with Billy Murray, erstwhile star comedian on wax; Helen Trix, comedienne; Fred Van Eps, banjoist; Giuseppe Creatore, bandleader; Elise Stevenson, soprano; and tenors John Young and Harvey Hindermeyer. In Canada, surviving recording artists include violinist Kathleen Parlow and tenor Edward Johnson, former Metropolitan Opera managing director.

Capitol in May Waxing Of 'Flahooley' Score

Capitol Records will start waxing sessions on the original-cast album of the Sammy Fain-E. Y. Harburg score of "Flahooley," late in May, following the legit musical's opening on Broadway May 14.

Diskery had the inside track on the album rights because of its exclusive deal with Yma Sumac, the Peruvian Indian songstress who's starring in the show.

Britain's Anne Shelton In U. S. for TV, Radio

Anne Shelton, British Decca songstress, arrived in the U. S. Saturday (5) for a six-month stay. She's being booked for radio and TV shots, her first being an appearance on Milton Berle's NBC video show next Tuesday (15).

She will work in conjunction with London Records, British Decca's U. S. subsid, which is plugging her "Come Back To Angouleme" disk.

DECCA data

A DECCA ORIGINAL CAST ALBUM
Featuring Members of the New York Production
RODGERS and HAMMERSTEIN

present

Gertrude LAWRENCE

In A New Musical Play

The King and I

with

YUL BRYNNER

Music by

RICHARD RODGERS

Book and Lyrics by

OSCAR HAMMERSTEIN II

with

DOROTHY SARNOFF • DORETTA MORROW
LARRY DOUGLAS

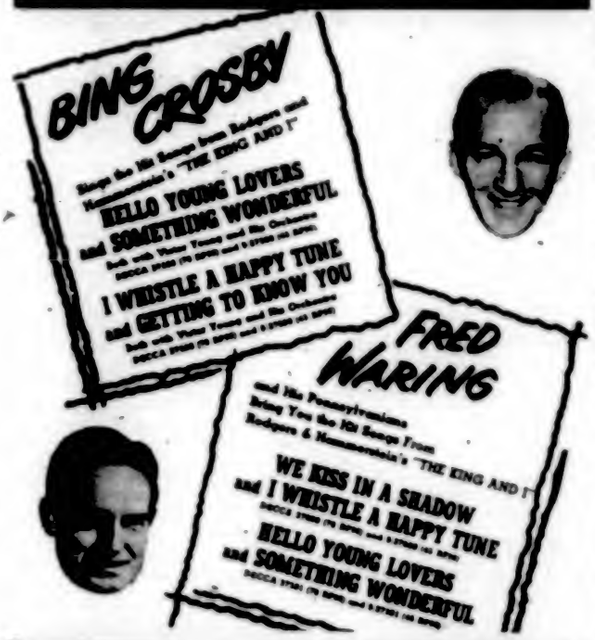
Directed by JOHN VAN DRUTEN

ORCHESTRATIONS BY ROBERT RUSSELL BENNETT
MUSICAL DIRECTOR, FREDERICK DVONCH

Selections include: OVERTURE—I WHISTLE A HAPPY TUNE—MY LORD AND MASTER—HELLO YOUNG LOVERS—MARCH OF THE SIAMESE CHILDREN—A PUZZLEMENT—GETTING TO KNOW YOU—WE KISS IN A SHADOW—SHALL I TELL YOU WHAT I THINK OF YOU?—SOMETHING WONDERFUL—I HAVE DREAMED—SHALL WE DANCE?

DECCA ALBUM DA-670 • Six 10-inch 78 RPM Records • Price $6.75
DECCA ALBUM 9-200 • Six 45 RPM Unbreakable Records • Price $6.00
DL 9000 • 12-inch Long Play Microgroove Unbreakable Record • Price $5.00

SINGLE RECORD HITS FROM THE ALBUM



DECCA RECORDS America's Fastest Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending May 5

National Rating This wk.	Last wk.	Artist, Label, Title	San Antonio—(Central Radio)	Chicago—(Hudson Rose)	Los Angeles—(Dessel's Mus. Shop)	Boston—(Boston Music Co.)	San Francisco—(Sherman-Clay)	Kansas City—(Jenkins Music Co.)	Seattle—(Sherman-Clay)	Detroit—(Grinnell Bros.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ladwig Music House)	Philadelphia—(Wanamaker)	TOTAL POINTS
1	1	LES PAUL-M.FORD (Capitol) "How High the Moon"—1451	4	1	2	5	2	1	8	4	3	2	2	2	96
2	2	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595	1	4	..	..	1	2	2	5	2	3	..	5	74
3	4	WEAVERS (Decca) "On Top of Old Smoky"—27515	2	2	..	4	..	6	6	8	4	1	5	1	71
4	7	NAT "KING" COLE (Capitol) "Too Young"—1449	10	6	8	8	..	..	1	3	..	5	1	4	53
5	3	MARIO LANZA (Victor) "Be My Love"—10-1567A	6	10	1	..	4	3	4	..	6	7	7	..	51
6	5	PERRY COMO (Victor) "If"—20-3937	3	5	5	6	5	..	..	..	..	..	4	..	31
7	6	PATTI PAGE (Mercury) "Would I Love You"—5571	5	7	..	..	3	..	..	..	..	4	..	6	30
8	8	BILLY ECKSTINE (MGM) "I Apologize"—10903A	..	3	..	..	6	5	9	..	..	..	..	..	21
9A	9	FLORIAN ZABACH (Decca) "Hot Canary"—27509	..	..	..	2	..	..	3	10	..	..	..	..	18
9B		FRANKIE LAINE (Columbia) "Jezebel"—39367	..	..	..	..	..	..	5	2	8	..	..	..	18
10	10	LES PAUL (Capitol) "Mockin' Bird Hill"—1373	..	..	10	1	..	..	..	7	..	..	10	..	16
11	11	VAUGHN MONROE (Victor) "Sound Off"—20-4113	..	..	..	7	..	..	..	6	7	..	9	..	15
12A	16	G. MITCHELL-M. MILLER (Col) "Sparrow in the Tree Top"—39190	..	..	..	9	9	10	..	..	..	..	..	3	13
12B	15	BING-GARY CROSBY (Decca) "Maggie Blues"—27577	..	..	..	..	..	8	..	..	1	..	..	..	13
13	..	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	..	..	..	10	..	..	..	1	..	..	..	..	11
14A	13	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	..	8	4	..	..	..	..	..	..	..	..	..	10
14B		BOSTON POPS (Victor) "Syncopated Clock"—10-3044	..	9	..	3	..	..	..	..	..	..	..	..	10
15	..	ROSEMARY CLOONEY (Col) "Beautiful Brown Eyes"—39212	7	..	..	..	..	..	..	..	..	..	8	9	9
16	15	G. MITCHELL-M. MILLER (Col) "My Heart Cries for You"—39067	..	..	..	..	8	..	..	..	..	..	..	7	7

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Capitol	3	165	Decca	3	102
Victor	5	117	Columbia	5	48
Mercury	2	104	M-G-M	1	21

FIVE TOP ALBUMS

1	2	3	4	5
GUYS AND DOLLS	SOUTH PACIFIC	VOICE OF XTABAY	LULLABY B'WAY	GREAT CARUSO
Broadway Cast	Broadway Cast	Yma Sumac	Doris Day	Mario Lanza
Decca	Columbia	Capitol	Columbia	Victor
DA-825	MM850	CD-244	CL6168	DM-1506
9-203	ML4180	CC244	C235	LM-1127
DLP-8036				WDM-1506

Orange Music Sets Up BMI Subsid for Jingles

Gearing itself for the increased use of singing commercials on AM and TV, Orange Music Co. formed a subsid, Jingle Music Co., last week to publish the miniature tunes so that they can be logged and cleared through Broadcast Music, Inc.

Since most singing commercials are written as pop tunes, jingle producers claim that they deserve the same consideration given other composers by the performing rights societies. The new pubbery will also serve as a clearing house to answer queries from ad agencies that want to check a new jingle for originality before becoming involved in a legal suit.

Lanny and Ginger Grey, jingle producers who head Orange Music, are planning to publish, through its subsid, a jingle folio listing about 50 of the mini tunes. Such jingles as "Yonkers Raceway," "Marlin Blades" and "Adam's Hats" have already achieved the popular appeal gained by the usual hit pop tune.

Greene in Dallas for MCA

Eddie Greene, of the Coast Music Corp. of America office, has been assigned to head the talent agency's Dallas office.

He replaces Hal Howard, transferred to MCA Coast office after two years in Texas.

4 Indie Longhair LP Cos. Pool Resources

Four indie longhair LP companies have combined, in order to hypo their sales via pooled resources for advertising and promotion. Four are Polymusic Records, EMS Recordings, REB Editions and WCFM Recordings, who have amalgamated under name of Record Producers, Inc. Group will be headquartered in N. Y., with Harold Lewis as sales manager, with a branch office in Washington, at station WCFM.

New group will have 24 distribution outlets in the U. S. and Canada, and a combined catalog of over 30 titles. They plan to start with release of eight LP's monthly. Officers are Robert E. Blake, Jr., for REB; Jack Skurnick, for EMS; Will Lorin, for Polymusic, and George A. Bernstein for WCFM. Catalog includes Polymusic's "The Tempest," with Raymond Massey, Margaret Phillips and Hurd Hatfield; WCFM's Charles Ives symphonies; EMS' Belgian Pro Musica Antiqua disks, and others.

Pluggers' House Organ To Be Ready June 1

The first edition of the Music Publishers Contact Employees house organ will be ready June 1. The recently formed MPCE public relations committee will publish it monthly thereafter as a move to strengthen its tradepress relations. Copies will also be distributed to contactmen.

Name for the monthly will be selected from suggestions submitted by union members.

Your First Important Summer Song

'CAUSE I LOVE YOU

DINAH SHORE—RCA Victor
EDITH PIAF—Columbia

HOLLIS MUSIC, INC.
129 West 52 Street, New York 19, N.Y.

EVERYONE'S LISTENING TO . . .

THE SYNCOPATED CLOCK

LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics

MILLS MUSIC, INC. 1619 Broadway, New York 19

a HIT in Motion Pictures — a HIT on Radio — a HIT on RECORDS!

Amazing — DENNIS DAY

—comes through with a BIG POP HIT RECORDING . . .

MR. and MISSISSIPPI

backed with

A TRINKET OF SHINY GOLD

20-4140 (47-4140)

"Mona Lisa"
"All My Love"
"Xmas In Killarney"
"Dear Hearts and Gentle People"
"Clancy Lowered the Boom"
"My Wild Irish Rose"
"Goodnight Irene"
"Galway Bay"

RCA VICTOR Records

On the Upbeat

New York

Jerry Gray orch into Edgewater Beach Hotel, Chicago, June 6 for four weeks. Date at Meadowbrook, Cedar Grove, N. J., postponed until Sept. . . . Peggy Lee opens at Paramount Theatre, N. Y., May 30 . . . Nat "King" Cole and Trio into Chicago Theatre for two weeks beginning June 15 . . . Sol Yaged trio back at the Three Deuces, N. Y. after two weeks at Trocadero, N. Y. . . . The Alexanders, vocal group, arrived N. Y. last week for TV guest shots . . . Buddy Greco band replaced Sammy Benskin orch at Cafe Society, N. Y., May 4 . . . Tex Beneke into Rustic Cabin, N. J., June 12 for three weeks . . . Trombonist Joe Steinberg replaced Earl Swope in the Elliot Lawrence orch . . . Paul "Hucklebuck" Williams inked five-year management pact with Shaw Artists.

Chicago

Eddy Howard into Forest Park Highlands, St. Louis, June 8 for one week, follows at Elitch's Garden's Denver, June 20 for three weeks, then goes to Peony Park, Omaha, July 11 for five days . . . Don McGrane closes at Statler Hotel, Buffalo, May 13 and opens at Muehlebach Hotel, Kansas City, May 16 for a month . . . Ted Lewis set for Grand Theatre, Evansville, May 29 for one week . . . Chuck Foster to Wald Lake Casino, Wald Lake, Mich., June 27 for one week . . . Deejay Jerry Saxon swings over from WOPA to ABC for summer relief . . . Tiny Hill into Prom, St. Paul, July 3 for one week . . . Cappy LaFell to Town Casino, Chi, May 9 . . . MCA nabbed booking of Willows, Wichita, setting Grace Edwards, Paul Regan and Johnny Duke orch this week . . . warbler Bob Vincent to Cairo, Chi, May 18 . . . Bel Trio returning Brass Rail, Chi, May 18 . . . Joe Maine and Cordmen set for New Colony Club, Moline, Ill., May 14 . . . Jimmy Amos into Lake Club, Springfield, May 5 for two weeks . . . Kay Armen repeats at Oriental Theatre, Chi, May 24 for two weeks . . . Jimmy Richards band takes over off-night chores at Blackhawk, Chi, replacing Gay Claridge . . . Harmonicats set for Hippodrome, Baltimore, May 10 for sixth time in three years. Group follows at Last Frontier, Las Vegas, May 18, then swing up to Mapes, Reno, June 7 . . . Frankie Masters plays Lafayette, Ind., food show June 5 for five days . . . Joe Sudy to Schroeder Hotel, Milwaukee, June 5 . . . Jimmy Palmer into Latin Villa, Kansas City, May 23 for two weeks . . . Larry Potine goes to Kennywood Park, Pittsburgh, July 23 for two weeks, with Henry Jerome following Aug. 6 for two weeks. . . . George Shearing into Blue Note, Chi, July 27 for two weeks. . . . Eddie South pacted for Brass Rail, Chi, May 7 for three weeks. . . . Charlie Spivak to Lakeside Ballroom, Denver, June 22 for two weeks . . . Teddy Phillips to Peabody Hotel, Memphis, June 11 for three weeks.

Kansas City

Switch in dates brought Sammy Walsh to El Casbah of the Belerive Hotel May 4, instead of Tito Guizar, who is set to open for a fortnight May 18, a return date . . . Similar switch brought Bill Norvas and the Upstarts to Eddy's Restaurant for fortnight opening April 27, instead of Tim Herbert and Don Saxon, who will begin a fortnight date on May 11 at the downtown spot . . . Others set for Eddy's include Nino Nani and De Mar & Denise May 25; Jimmy Nelson, June 8 and The Honeydreamers July 6 . . . Sammy Kaye crew coming to the Pla-Mor Ballroom for one-nighter M 19 . . . Alberta Bird starting her 13th year as organist in the Cabana of the Phillips Hotel . . . Brevoria Brown joined Don Roth trio as vocalist in Drum Room of the President Hotel . . . Harry Duncan will reserve his ballroom for private parties this season at Fairyland Park, which opens May 12 . . . Tony Pastor orch into new Latin Villa with nine-day stand beginning May 14 . . . Jimmy Palmer orch follows at Villa, opening May 23 for two-week stand . . . Midland Attractions set Gunnar Sondberg into Al Green's, Detroit, opening May 10. It's a move from Milwaukee for the violinist and his trio . . . Louis Cina and trio had option lifted at Putsch's in the Country Club Plaza, and will stay indefinitely . . . Jon and Sondra Steel into Mapes Hotel, Reno, Nev., May 10 for pair of weeks.

Pittsburgh

Tex Cromer's band returns to Bill Green's on Friday (11), following Henry Jerome. Organist Jessie Griffith replaced Dave Beteber in the Cocktail Lounge . . . Tommy Carlyn band booked for big Steamboat Ball on June 2, which is climax to annual "Welcome Week" celebration . . . Vic Powell, of Local 60, sat in with Jimmy Palmer's orch here for two weeks while regular saxman Boyd Reter remained behind in Chicago completing his master's study in music at U. of Chi . . . Arnold J. Conellissen, who headed Carmen Cavallaro's reed action for couple of years, now teaching clarinet and sax at Pittsburgh Musical Institute . . . Harry James, barnstorming in this territory, has Dick Williams, formerly of (Kay Thompson & the Williams Bros.) as his featured male vocalist . . . Dom Trimarkie won't be able to travel this summer because of his trio's job at Roosevelt Hotel as well as his teaching, so Bill Machiko replaced him on the accordion with Baron Elliott's radio and recording octet . . . Al Mauroni replaced Art Bush on sax with Tommy Carlyn. Mauroni just got back home again after teaching high school music in Kansas.

Kassner Sets Up Co. For Religious Tunes

Eddie Kassner, British publisher who recently moved to the U. S. to set up Kassner Music, has formed a new company, Piccadilly Music, to handle several religioso numbers bought from Bibletone Records. Kassner is discussing an affiliation deal with Broadcast Music, Inc., for his new firm, which will also handle U. S. exploitation on three tunes which Kassner picked up from BMI Canada, Ltd., BMI's Canadian publishing wing.

Kassner's tieup with Bibletone marks the first plunge of this record company in the pop field. One of the numbers in the deal, "Wondrous Word," clieffed by singer Ken Carson of the Garry Moore CBS video show, has been set for coverage by all the major disk companies.

K.C. Orch Finds It Easier

Kansas City, May 8.

After a bitter struggle to gather necessary contributions for continuing next season's concert schedule, Kansas City Philharmonic Orchestra is finding it much easier going on ticket sales for next season. Biz manager Dick Wangerin said last week that reservations for the 1951-52 season have hit the 1,500-mark, whereas at the same period a year ago sales had barely passed 700.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending May 5

National Rating This wk.	Last wk.	Title and Publisher	New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boston, H. N. Homeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music	TOTAL POINTS
1	1	"Mockin' Bird Hill" (Southern)	1	1	1	1	1	1	1	1	1	1	1	1	120
2	2	"If" (Shapiro-B)	5	3	2	2	4	2	5	10	2	..	3	2	81
3	3	"On Top Old Smoky" (Folk-W)	2	9	8	..	..	7	2	2	..	2	8	5	54
4	4	"It Is No Secret" (Duchess)	4	2	10	8	2	..	..	..	..	6	4	3	49
5	5	"Be My Love" (Miller)	..	6	6	5	7	4	..	5	4	..	5	10	47
6	6	"Aba Daba Honeymoon" (Feist)	..	5	..	6	3	8	..	3	3	..	..	8	41
7	7	"Would I Love You" (Disney)	..	4	4	3	9	5	6	..	6	..	..	..	40
8A	11	"Too Young" (Jefferson)	3	10	..	..	..	6	4	..	..	5	7	4	38
8B	9	"Beautiful Brown Eyes" (Amer)	6	8	9	..	..	3	3	..	7	8	..	6	38
9	10	"Sparrow Treetop" (Santly-J)	..	7	7	..	10	9	..	9	5	10	2	..	29
10	8	"May Lord Bless You" (Pickwick)	7	..	..	4	6	..	..	..	8	..	..	..	19
11A	12	"Tennessee Waltz" (Acuff-R)	8	..	3	7	8	..	..	..	..	..	..	..	18
11B	13	"I Apologize" (Crawford)	..	..	..	..	5	..	..	8	..	..	6	7	18
12	..	"How High Moon" (Chappell)	..	..	..	..	..	..	8	..	..	4	9	9	14
13	..	"Bring Back Thrill" (Maypole)	..	..	..	..	..	..	7	7	..	..	..	..	8

Jocks, Jukes & Disks

Continued from page 42

set in the same series also registers on such oldies as "Blue Moon," "Where or When" and "All the Things You Are" . . . Back to the modern jazz mood, the Zoot Sims Quartet, with Sims on tenor sax, has a fine set for Discovery while, in the happy Dixie style, Sharkey Bonano's combo hits hard in a Capitol set of standards, titled "Sharkey's Southern Comfort" . . . Mary Mayo impresses on "The Springtime Cometh" and "Serenata" (Capitol) . . . Art Mooney has a cute side in "Good Night, Cincinnati" (M-G-M) . . . on the same label, Phil Brito's rendition of "How Thoughtful of You" rates spins . . . Josh White has a good, though late, cut of "On Top of Old Smoky," with the reverse "Black Girl" being rather too grim (London) . . . Connie Haines has a catchy rhythm side in "Sweetnin' Stuff" (Coral) . . . Ralph Flanagan's orch dishes up a smooth dance version of "Very Good Advice." Peggy King vocalling (Victor) . . . Bill Kenny has a fine religioso item in "The Gentle Carpenter of Bethlehem" (Decca) . . . Georgia Gibbs first sides for Mercury, "Tom's Tune" and "I Wish, I Wish," are not standout material for her . . . Lucky Millinder orch beats out "Bongo Boogie" with big impact. Annisteen Allen vocalling (King) . . . Pat Terry's vocal of "Should You Forsake Me" is effective (London) . . . Johnny Hodges' new orch clicks on "Jeep's Blues" and "Castle Rock" (Mercury) . . . Kay Brown's workover of the Mickey Rooney tune, "Hold on to Your Hat," rates attention (Mercury) . . . Cliff Steward and the San Francisco Boys have a potential barroom harmony click in "Marietta" (Coral).

Standard western, folk, jazz, religious, polka, etc.: Roy Brown, "Wrong Woman Blues" (De Luxe) . . . Wynonie Harris, "A Love Untrue" (King) . . . Eddie Gronet, "The Pal Polka" (Coral) . . . Arnett Cobb, "Holy Smoke" (Columbia) . . . Tommy Soocbee, "The Singing Hills" (Coral) . . . Terry Gilkyson, "Fast Freight" (Decca) . . . Monte Hale, "Dead Letter File" (M-G-M) . . . Ivory Joe Hunter, "Is My Pop In There" (M-G-M).

NEW HAMPSHIRE FETE

Portsmouth, N. H., May 8.

Approximately 450 instrumentalists and vocalists from 50 cities and towns in the state will participate in the New Hampshire Music Festival scheduled here May 17-19, inclusive, under sponsorship of the New Hampshire Music Educators Assn.

Louis Pichierri of Concord will direct the All-State orchestra of 75 pieces.

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Copacabana, N. Y.

Dean Martin & Jerry Lewis, DeMarco Sisters (5), Mayo Bros. (2), Rita Constance, Bob Miller, Jean Caples, Copa Girls (8); staged by Doug Coudy; costumes, Billy Livingston; songs, Bob Hilliard-Dave Mann; Dick Stabile special conductor; Michael Durso and Fernando Alvares Orchs; $4.50 minimum.

This is the fourth return for Dean Martin & Jerry Lewis to the Copa, where they really came to important attention, and they're perhaps the only attraction that could follow Jimmy Durante's socko business here.

Seasoned troupers, the pair are now stars of first calibre. Their sense of timing, their constantly replenishing zanyisms, the urbanity of Martin's straight to Lewis' madcap antics account for the SRO turnaway trade here. Bonifaces Jules Podell and Jack Entratter were proud of the 632 reservations for the 2 a.m. show—it's that third frolic that represents the real profit—and from the bell they've been on a heavy reservation schedule for the dinner and first after-theatre shows.

Martin & Lewis are the 1951 version of Clayton, Jackson & Durante at their peak, and in some respects this team works like a trio, alternatingly utilizing Dick Stabile, their special batoneer, as a foil. Then there's some new business with the bald pianist, who cuts too fancy a touch on the Steinway, while Lewis screams "Play regelilah" (regular, or orthodox manner).

Each knows his stuff and they complement each other like Lea & Perrins. They've cut down on the Yiddishisms, and the references to "Talianer" (Italian), as Martin goes into "flarix" or a rhythmic version of "C'est Si Bon" (which is given a Latin flavor, for all its Gallic origin), are acceptable in the al fresco environments of a saloon. That they also have full savvy of standard routining was evidenced anew the past two Sundays on their own (from Chi) show for Colgate-Palmolive-Peet, and with Phil Silvers on this past Sunday's video series.

Their versatility is constantly amazing. They terp and chirp and clown with equal facility. Martin is the debonair girl-getter, and Lewis throws almost as many muggs as in a rogues' gallery. They're the answer to any saloonkeeper's b.o. prayers.

However, the Copa is not content with that, because they have fortified anew with a new Doug Coudy spring show featuring the DeMarco Sisters (5), Mayo Bros. (2), and other hors d'ouvres in Rita Constance and Bob Millar, for the vocal number-leading, and the lissome ash-blonde Jean Caples for the ballet stuff.

The Mayos do legmania on a portable podium which reminds of the Tip, Tap & Toe technique, all their breakaways clicking. The DeMarcos, who were showcased originally on the Fred Allen radio shows, look pert and cute as they unreel "I'm Late" for the opener, a calypso about "I Love Jeemy," and "Little Girl from Little Rock."

"Sunshine" and "Wildflower" are two svelte production numbers, opening and midriff, latter leading into Miss Caples' interlude. "Tired of Hearing Spanish" is the Latin finale, beseeching the singers to "sing it in English," although the theme is a Latine production flash, and all good. Costumes are by Billy Livingston, and fine per usual. New songs are by Bob Hilliard and Dave Mann, and likewise okay. Michael Durso continues as batoneer, with Fernando Alvares as the alternate combo. Biz socko and deservedly so. *Abel.*

Thunderbird, Las Vegas
(NAVAJO ROOM)

Las Vegas, April 26.

Mimi Benzell, Frank Payne, Robert Monett, Kathryn Duffy Dansations (8), Normandie Boys (3), Leon Leonardi, Al Jahns Orch (11); Jack Martin Orch (6); no cover, no minimum.

Metopera diva Mimi Benzell is pulling okay biz here with her stint comprising light classic ballads, and slight touch of heavy fare. Simplicity marks her stand and goes a long way toward pulling in attendees, who are, by and large, anything but opera minded. Her direct patter and stage presence also help.

Several pop tunes are used to advantage by Miss Benzell. "Over the Rainbow" emerges as a highlight. Her choice of classics is in the pop aria category, with "Sempre Libre" from Verdi's Traviata pulling hefty returns.

Big surprise midway knocks ringsiders for loop, when in legit coloratura warbling, Miss Benzell smoothly trills "Lo, Hear the Gentle Lark," complete with flute obligato—then breaks into an amusing last chorus boogie, with added terping. Even forays into comme-nity sing with "Sweethearts" as vehicle, winning over many holdouts for a begoff.

Mimic Frank Payne has easy manner of delivery, preferring to let his quips on radio, marriage, and topical, fall lightly without piledriving punches. Same effect is created with carbons of Frankie Laine, Billy Eckstine, Red Skelton, Winston Churchill, Gabby Hayes, George Sanders and Jerry Colonna. Receives good attention all the way.

Kathryn Duffy Dansations come up with one of best production numbers seen on this Strip. With Christina Carson's fine ballet toeterps to "Rhapsody in Blue," legit feeling is cleanly marked, with ensembles' costumed poses heightening overall effect. Normandie Boys augment Robert Monett's warbling. Bandleader Al Jahns gives baton to Leon Leonardi, Miss Benzell's personal conductor during her songology, with orch tooting good show throughout. Jack Martin combo alternates on dancy seshes. *Will.*

Chez Paree, Chi

Chicago, May 3.

Morey Amsterdam, Estelle Sloan, Francisca Cameo, Rhodes & Kyle, Jackie Searle, Chez Adorables (10), Cee Davidson Orch (8), Pancho Band (5); minimum; $3.50; cover $1.

This is a two week fill-in until Jimmy Durante comes in May 18. However, even as minor fare it fails to come up to Chez standards. Only act which measures up to par is Estelle Sloan. Headliner Morey Amsterdam's material is not suitable here, especially for dinner audiences. Francisca Cameo (New Acts) is a French import, and while well received, would go much better in a more intimate spot or hotel room.

It's fortunate that terper Miss Sloan starts off the session here by working at whirlwind speed throughout her four numbers. She twirls like a top to "Cecelia" and slows down a bit to simulate the ticks of a clock in "Syncopated Clock," then again gathers speed as the drum ticks beat faster. Clever piece gets a big hand. Spiritely miss follows with an Irish jig, which also goes over strong, and then closes with a folk job.

Miss Cameo has the second slot here and does as well as possible. Amsterdam has not played a local nitery for the past decade and unfortunately still uses much of the same type of quips that he employed in Harry's New Yorker then. He works fast, throwing his quickies right on top of one another, with some falling to payoff due to piling effect. Comedian squelches some hecklers to gather some yocks but it's not until he starts his song session that he's on firm ground. His "Rum and Coke" gets over best.

Chez Adorables continue the same line numbers enhanced by the terp team of Rhodes and Kyle. Jackie Searle takes over the emcee and production singing chores and displays a neat baritone. Cee Davidson band is down to eight pieces. It does a yeoman-like job backing the acts and doubling on th dance chores. Pancho rhumba group alternates neatly on the Latin tunes. *Zabe.*

Leon & Eddie's, N. Y.

Larry Daniels, Libby Dean, The Rogers (2), Al Dellay, Carmen Montoya, Alverda, June Oliver Dancers (6), Art Waner Orch; minimums, $3.50-$4.

Although host Eddie Davis is on vacation, spot has a good lineup of acts in its new "Accent On Youth" revue, which runs 75 minutes. Taking over the emcee chores for Davis is singer Al Dellay (New Acts).

Show opens with Carmen Montoya, flamenco terper who played this establishment back in 1947. She's a blonde heel-and-castanet clicker who doesn't do authentic Spanish steps but who kids the type with come-hither eyes and gestures and pouting expressions. Gal registers as an interesting personality. However, her act would get over more solidly if the satiric aspect were played up.

Held over from the previous bill is Alverda, Yank femme who specializes in an East Indian routine. This, too, is not the authentic article, but Alverda shows a good knowledge of the Oriental technique and nice body and facial control. Her costume is adorned with bells which makes for a good musical effect. She also undulates with effective s.a. overtones.

June Oliver line (6) clicks in a military escort number and winds the show with a rhumba. Art Waner Orch backs the layout nicely and provides danceable tunes. Comic Larry Daniels, singer Libby Dean and the Rogers are reviewed under New Acts. *Bro.*

Riviera, Ft. Lee, N. J.

Paul Winchell, Billy Daniels with Bennie Payne, Boliana Ivanko Four, Nancy Crompton, Clark Ranger, Sherry Stevens, Donn Arden Line (12), Walter Nye Orch, Pupi Campo Orch; minimum $5.

In this Kefauverized era, Bill Miller's Riviera provides a good indication that names are sufficient substitutes for the gaming casinos. The Riviera, it's recalled, had one of the plushiest plants in the area and it's been fallow for the past few years since Miller took over this spot. This isn't the case in most of the cafes around Cincinnati, New Orleans and other areas where the wake of the Senatorial Crime Committee has forced cafe operators to depend upon their ingenuity as bonifaces.

But as far as the Riviera is concerned, the view and a cluster of top names are sufficient to insure a heavy attendance. Of course, there's the ever-present hazard of the weather to discourage trade. Given a fair amount of pleasant evenings, however, this operation looks like it will run without red ink entries.

Preem show (1) was one of the largest in the cafe's history with turnaways at the dinner show and near-capacity at the late display. Major inducements in the program are Billy Daniels and Paul Winchell, with good supporting acts. Miller has also unpeeled a heavy roll for the costuming of the Donn Arden line, and musical support by the Walter Nye Orch plus Pupi Campo's Latin tunes make for a well-rounded show.

Daniels is at this hospice for the second straight year. Negro singer has come up a long way from the 52d stret spots. He's now in the four-figure bracket and has developed a cafe following that justifies his take. His pashy delivery nets top hands from the femme folx.

One of Daniels' major tricks is a guttural a la Charles Boyer, which he frequently interpolates into his numbers. It affects the femmes. He was on for about 45 minutes on the opening night to display a tremendous catalog which included both rhythm tunes and ballads. His magnum opus, "Black Magic," is used as his finale and it gives him what amounts to an ovation. Pianist Bennie Payne is used as an accompanying artist rather than as a pianist. Besides providing the keyboard backing, he chimes in with harmonies, vocal counterpoint and spoken asides that heighten Daniels' turn.

Paul Winchell is probably one of the top ventriloquists of this day. Doubling from his NBC tele show, he's taking his first nitery fling in four years. Ventro is as fine in the flesh as on the teevee screen.

Winchell has an excellent line of patter. Moreover, the act has been amplified to include a session of the dummy in drag, impressions and, most surprising, a spot of terping. Illusion is accomplished by a trick set of lights. Winchell's comedy more than meets the requirements of this cafe.

Another turn by the Boliana Ivanko Four (New Acts) gets a few gasps while Nancy Crompton (also New Acts) gives the class note with her ballet. Production numbers are by Clark Ranger, a handsome chap with a good voice, and Sherry Stevens, who does well in her chores. *Jose.*

Bagatelle, London

London, May 1.

Nancy Donovan, Edmundo Ros Rhumba Band, Arnold Bailey & Swingers; minimum $4.50.

Inauguration of the Festival season is going to hypo London nitery business for the next four or five months. Currently, the jamboree coincides with the launching of the British Industries Fair, which attracts a large quota of foreign and provincial visitors in its own right, and capacity biz looks like the general rule.

As a result, the West End night spots shaping up as an entertainers' paradise. This view was enhanced at Nancy Donovan's opening night when she made her London debut at this popular Mayfair cafe. A packed room, including many show biz names, gave a memorable sendoff to a four weeks' engagement.

Normal Bagatelle policy is for the artist to work two 20-30 minute spots. Miss Donovan was called back to do almost double this, and reception was such she could have gone on even longer. Sporting a change of gown for each of her shows, and with a program that included a wide range of new material, the Broadway chirper impresses with her vivacious personality and her desire to please.

Miss Donovan easily does best with the bright and breezy type of lyric, and her opener is in this key. "Lucky, Lucky Me" sets the pace for the first half of the session which ran to nearly a dozen numbers. In more emotional style, she does "I'll Cherish Thee" as well as an Irish medley.

In her one ayem performance, Miss Donovan includes a number of pop tunes, scoring particularly with "Girl From Little Rock," "Be My Love" and "Black Magic." A medley from "Finian's Rainbow," another Irish tune and a satirical lyric "They Can't Make a Lady Out of Me," are among the best bets.

Flawless backgrounding from the Arnold Bailey Swingtet and excellent rhythm music from the Edmundo Ros outfit rounds off solid entertainment. *Myro.*

Copley Plaza, Boston
(OVAL ROOM)

Boston, May 5.

Continentals (6), Harry Marshall Orch (8), Bob Taylor Trio; cover $1.50-$2 Fri & Sat.

The Continentals, five-man vocal group so expertly welded into sock entertainers by Jack Cathcart, return to this plushery for a two-weeker and continue to purvey the same solid brand of group vocalizing they brought to this room last season. That the boys have lost none of their polish or enthusiasm is apparent. Although they repeat several numbers heard in last year's stint, enough new material has been added to make for a highly entertaining sesh.

Teeing off with trademark, "The Continental," boys segue into French version of "Y'd D'la Joie" following with "Fiddle Faddle" whistled straight by Bob Carson, while group heckles in attempt to convert him to a hepster. Included in the new material department is medley of "Wizard of Oz" featuring Ben Cruze vocalizing "Over the Rainbow," Jay Moffat's "Ding Dong the Witch is Dead," a Hoagy Carmichael ollio spotlighting Bixler in "Stardust," Ed Millard's version of "Lazybones" and a bit of bopping of "Georgia" by Moffat. Group backgrounds soloists with neat pseudo-instrumental effects.

Stanza packs plenty of movement with Cathcart's solo and group arrangements solid throughout. During engagement here, Cathcart plans to bow out as accompanist to return to N. Y. to concentrate on TV productions. His place at the '88 will be filled by Ivan McIntyre.

Harry Marshard orch, batoned by Tommy Girard while Marshard recuperates from broken ankle, sets the tempo for customer terping alternating with "nifty" Bob Taylor Trio. *Elie.*

Bon Soir, N. Y.

Mae Barnes, Jimmie Daniels, Garland Wilson, Norene Tate, Ida James; $3 minimum.

Just back from three months' work in England, sepia songstress Mae Barnes and jazz pianist Garland Wilson have been booked into this intime Greenwich Village nitery for four weeks. Both have built up claques during former appearances here, judging by the ringsiders' calls for favorite tunes. With the added lure of host Jimmie Daniels, a fine singer himself; thrush Ida James, and pianist Norene Tate, the all-Negro show should lure good biz to the Bon Soir.

Miss Barnes, short and buxom, has an infectious but always-punching delivery style which gets her comedy tunes over for top impact. She mugs and jumps around in almost Holy Roller style, removing whatever subtlety might be in her special material, but that's all to the good. After teeing off with a jump version of "Deed I Do," she concentrates on the special stuff, best of which is "Which Way Did He Go?", about a bride left waiting at the church, in which she makes good use of some props. For an encore, she teams with Daniel's on "Please Don't Tease Me" and joins the entire cast in a sock rendition of "You're Just in Love," with Miss James carrying the melody.

Miss James starts the show with a group of standards, displaying a fine stylization to take full advantage of her rather thin and wistful voice. Her turn is well-routined, starting with "Somebody Loves Me" and following up with "Time after Time," a bluesy ballad for change-of-pace. "After You've Gone" and "Knock Me a Kiss" get her back to the jive standards for a begoff. Daniels, with a soft baritone, projects socko with a mixture of standard and French tunes, including such specialities as "If You Leave Paris" and "J'ai Deux Amours" ("Two Loves Have I").

Wilson and Miss Tate score solidly with their pianistics, solo and in tandem. Duets, which are spotted as part of the show, include "Second Hungarian Rhapsody," "Lover" and "Dig-a-Doo," but they also play before, during and after the other acts. *Hal.*

Bimbo Angel, N. Y.

Andy Williams, Martha Davis, Wally Cox (vice Oliver Wakefield), Alice Pearce with Marc Lawrence; Bart Howard, Lester Crossley 3, Stuart Ross; Eadie & Rack in lounge; $4.50 minimum.

Per usual, Herbert Jacoby and Max Gordon have a good lineup at this class East 55 St. bistro. There's invariably good change of pace, and when bringing back such sturdy faves as Alice Pearce the bonifaces know how to blend the new with other almost-new entries.

Andy Williams, ex-Kay Thompson & Williams Bros., is a returner and packs promise in the cafe circuit with his good personality, easy style of working and a nonchalant musical comedy technique which suggests him for some legit musical in near future. He does excerpts from "Guys and Dolls," doing a good job with "Sit Down You're Rockin' the Boat," along with his okay Gershwin medley.

Martha Davis is a rotund colored pianologist who boogies and chirps, and is only slightly reminiscent of the Rose Murphy school; in the main her technique is individual. Furthermore she has the "spouse," as she calls him, strumming the bass viol for the rhythm accomps to her own tempos. He's Conrad Ponder, and both have been mostly on the west Coast although playing here some five years ago. They did a job with a beatup boogied version of the Grieg Concerto.

Wally Cox, with his deadpan comedy, doubled from the Village Vanguard, a sister operation in Greenwich Village, between which two spots he frequently shuttles. It was a makeshift substitution on the night reviewed, in place of the absent Oliver Wakefield, English comedian, who was off that evening meeting his family on their return from Australia. Cox has a literate goof manner which is unique but he should start to fortify his repertoire more.

Alice Pearce goes with the lease. Now heralded for her "On the Town" (Metro) and "Gentlemen Prefer Blondes" (current) production backgrounds, her nonsense with the equally clever Marc Lawrence, her pianologist, author and accompanist, is socko all the way. The French gibberish is good, and incidentally linguistically expert, and the standard nonsense about "Annie Doesn't Live Here Any More," "Constantinople," that hokum version of the Ethel Merman-Russell Nype duet, the liquor medley, and the rest ring the bell.

Bart Howard now takes the load off Jacoby who used to emcee by doing the introductories; Stuart Ross is standard here on the relief Steinwaying; the Lester Crossley Trio (he used to accomp Julie Wilson; besides his piano, he has string bass and guitar in the unit) is sharp on the show-backing. Eadie & Rack continue to hold forth in the outer lounge for the bar biz. They'll continue over the summer, when the main room itself closes for the season July 5. *Abel.*

Village Vanguard, N. Y.

Maxine Sullivan, Wally Cox, Clarence Williams Trio; $2.50-$3 minimum.

Returning to this spot after an absence of three years, Maxine Sullivan reaffirms fact that she still is one of the top vocalists around. Boniface Max Gordon surrounds her with comedian Wally Cox and the Clarence Williams Trio to form a neat little package.

Miss Sullivan's vocal quality lost none of its perfection during her three-year hiatus. Her tones and enunciation are still clear and her intimate manner projects for solid results. Session includes such pop standards as "Black Magic," "Ace in the Hole," "Miss Otis Regrets," among others. Winding up with "Loch Lomond" theme, she has to beg off.

Wally Cox, a fave here, registers again as one of the freshest young comics working the nitery circuit. His dissertations on the complexities of life have the true comic spirit. Topics range from an erratic time-piece to young pin-ball machine players and are delivered with imagination and humor.

Clarence Williams Trio backs Miss Sullivan's turn nicely and expertly handles the dansapation.

El Rancho, Las Vegas
(ROUNDUP ROOM)

Las Vegas, April 25.

Joe E. Lewis, Buster Burnell, June Taylor Dancers (8), Austin Mack, Ted Flo Rito Orch (10); no cover, no minimum.

Joe E. Lewis combines triple doubles of scotch-and-soda with his tugboat pipes to uncork just what his forgiving fans yell for—60 minutes of brash saloon buf-

(Continued on page 52)

Hilton Hotels' Merriel Abbott Sees Better Cafe Biz, Hikes Talent Budgets

Chicago, May 8.

Although nightclub business is on the downgrade, with many bistros shuttering and others dormant due to gambling investigations, Merriel Abbott, one of the country's largest talent buyers, is expanding her budget and is using acts in spots heretofore limited to band presentations. As director of entertainment for the Hilton Hotel, she looks forward to a bigger and better summer and fall season.

Miss Abbott is even upping the budget in spots which previously have been using small units or orchestras. They'll add bands and acts this fall. In the music department, talent exec laments the shortage of top name bands which can also double on the show end, pointing out that very few are left. Moreover, most of them are working in radio or teevee and not available for supper rooms.

Miss Abbott maintains that asking prices for video talent has skyrocketed to the extent where use of many acts from that field is not warranted. While Dean Martin and Jerry Lewis are rare exceptions, willing to work two and three shows nightly, most television stars ask for one show each night, two on Saturdays, possibly. She points out that however great a draw an act is no room can garner that much business to cover upped talent costs on one show.

On the New York front, the Hilton's Waldorf-Astoria switches operations to the Starlight Roof, bringing in Xavier Cugat to tee-off summer band policy, to be followed by Frankie Carle, Vaughan Monroe and Miguelito Valdez.

Hotel's Wedgwood Room will be completely remodeled and renamed the Empire Room. Given a new decor, it will reopen Oct. 1. As yet no one has been set for the debut of the spot.

In the Persian Room of the Plaza, Kay Thompson will start the fall season Sept. 25 and will possibly double if plans for her and Bob

(Continued on page 53)

Skater Cleared of Draft Dodging Rap; Rejected

Pittsburgh, May 8.

Phil Richards, skater in "Rhythm On Ice" at the Ankara, who was picked up here couple of weeks ago as a draft dodger, convinced FBI that he was anything but that. Richards explained he had left his route with hometown Selective Service people in Seattle and that they hadn't bothered to follow through on it. Government officials here told him they were sorry he got such a bad and undeserved local press on it.

Richards immediately reported to a Pittsburgh draft board for his physical and was turned down anyway.

Ted Lewis Reopens St. Loo Club After IATSE Okay

St. Louis, May 8.

Chase Club of the Chase Hotel, St. Louis, which closed recently because of a dispute with the International Alliance of Theatrical Stage Employees, will reopen Friday (11) for two weeks to play the Ted Lewis show. Particular arrangements were made with the IATSE for this stand.

Lewis will play a special date at the Chase the previous day (Thurs.) when Eddie Cantor comes in for a one-nighter for the U. S. Brewers' Foundation. Group is now holding a convention at the hostelry.

Chase Hotel dropped floorshows after a dispute with the IATSE some weeks ago, when union demanded that stagehands be added to its staff. Lights had been operated by unionized hotel employees.

TV Dents Columbus Nitery Biz

Columbus, May 8.

Television and general business conditions have reduced the number of night clubs operating nightly in Columbus to two. Of "The Big Five," which banded together during the war, only the Riviera and Palm Garden are operating steadily.

The Gloria is now open only on Saturday nights. The Caroly and Club Alexander have shuttered for lack of business.

West Memphis Green Light

West Memphis, Ark. May 8.

Joy Theatre here, which has been given the clampers by local officials for the past several weeks, has been greenlighted again to open its b.o., but with an entirely new policy. Mayor P. M. Dacus, who heads a local committee that put the shutters on the local house, revealed that the Joy will feature acts sans strip artists. The strippers and burley comics forced closing of the theatre, located 10 miles from Downtown Memphis. The two-a-day house (four shows weekends) did socko biz with the navy base nearby.

Mayor Dacus said Jaynes "will be allowed to remain open as long as he turns out absolutely clean shows."

Grade Absorbs 2 London Firms

London, May 1.

Local agency of Solly Black, Ltd., is latest to join the Lew & Leslie Grade organization. Black is an in-law of Lew Grade, and he will work under direction of Brian Roxborough, exec of Grade outfit, specializing mainly in the import of Continental novelties.

The Johnnie Riscoe agency, which was due to go over to the Grades on Oct. 1, will join outfit June 1, as it was possible for the Grades to find accommodation for them earlier than anticipated.

Object of assembling these newcomers is so that Lew can concentrate on spending more time in his N. Y. office and Chicago, where he intends to open an office shortly. Lew Grade expects to spend six months each year in the U. S.

Riscoe outfit comprises Burton Brown, formerly of American singing team of Derickson and Brown, who is a director in the firm with Riscoe, Leon Kimberly, also of U. S., and formerly of the Kimberly and Page act, and Nat Berlin, the general manager.

See Theatre Dates For Josie Baker; Cafe Demands High

Josephine Baker will henceforth play most of her U. S. dates in theatres, according to her new salary demands, which call for $12,500 weekly plus percentages. As a result very few cafes will be in a position to shell out that kind of coin.

The singer's initial dates in the U. S. were at $7,500 plus percentages. After the star's click at the Strand, N. Y., her basic salary was upped to $10,000 plus overages, for a maximum of 28 shows weekly in theatres. Extra performances were contracted at around $1,000 per. She will play another date at Copa City, Miami Beach, in June or July. Spot closed for redecoration last week and will reopen with her. Cafe is owned by Ned Schuyler, Miss Baker's personal manager.

After her Copa City date, Miss Baker will go to the Coast for several weeks. No Coast deals have been made as yet, although negotiations are on for her to play the RKO Hill Street Theatre, Los Angeles, early in July. Miss Baker will return to Europe in August and be back in the U. S. in October.

Gypsy Rose Lee Inked For Palladium, London

Gypsy Rose Lee has been signed for the Palladium, London, for two weeks starting Aug. 27, at $6,000 weekly. She'll also play some theatre dates in the provinces and will visit France while abroad.

Deal was set by Charles V. Yates and Frank Taylor. Yates is currently in Europe having gone over with Bob Hope when the comic played recently at the Prince of Wales Theatre, London.

Havana Nitery's Icer

First ice show to play a Cuban night club has been set for the Tropicana, Havana, starting June 1 for four weeks. Ken Later, now booking the spot, signed "Rhythm on Ice," a unit comprising 21 skaters.

Show will carry portable equipment into the Tropicana.

Complete Election Of Delegates To AGVA Convention

Election of delegates to the forthcoming American Guild of Variety Artists convention to be held June 7 at the Detroiter Hotel, Detroit, has been completed. Election of delegates was based on one for every 200 members. New York has the largest contingent, 13 delegates.

Group from New York will comprise Dewey Barto, Jackie Bright, Red Buttons, Myron Cohen, Don Francisco, Jack Gilford, Gypsy Rose Lee, Georgie Price, Joe Smith (& Dale), Russell Swann, Billy Taft, Billy Vine and Jerry Wayne. Los Angeles delegation will be Kay Boley, Russell "Bob" Evans, Bud Harris, Harry Mendoza, Larry Rio, Harry Rose and George West.

Chicago will send Randy Brown, Ray Conlin, Sr., Adam Di Gatano, Jack Gwynne, Tom Martin and Dick Ware.

Baltimore rep will be Lou Meyer. Boston delegates will be Charlie Brett and Billy Parker, and Cincinnati will send Cliff Earle and Lester Lake. Cleviand's nod went to Thomas Keyes ahd Bob West. Cal Emmett will represent Dallas, and Al Sharpe will go from Denver. Detroit's delegates are Billy Lee and Russ Wright; Kansas City, Dave Workman; Miami, Alan Gale; Montreal, Ken Lawrence; New Orleans, Earl Warner; Philadelphia, Joe Campo and Billy Du Val; Pittsburgh, Al Aldrich and Sylvia Walters; Providence, Pat Kelly; St. Louis, Al Mack; San Francisco, Terri Andre and Vince Silk; Seattle, Don George, and Toronto's rep will be Joe Murphy.

This year, 1,832 ballots were sent in. Honest Ballot Assn. handled the voting.

Confab originally was slated for Los Angeles, but union held a referendum to move the convention site to a midwest point in order to save money. Membership also voted to defeat the "Philadelphia Resolution," which called for bonifaces to pay a 5% levy on nitery budgets for the union's welfare fund.

Cops Fold Chi Spot

Chicago, May 8.

Police shuttered the Spa, northside strip bistro, last week, claiming that the manager and two hostesses had solicited drinks from customers.

In the last several weeks licenses of several other niteries have been revoked for serving drinks to minors and having customers solicited for drinks.

Extend Closing Date of B'way Palace To May 23 as Business Improves

The two-week notice posted last Wednesday (2) at the Palace Theatre, N. Y., has been extended a third week. Tentative closing date is now May 23, and if business improves it's likely that the vaudeville policy will continue on a week-to-week basis. Notice was posted on the eve of the start of the second-anniversary show.

The notice to the stagehands and musicians came as a result of a series of losing weeks at that theatre. Grosses had been subpar for several months, like most of the other Broadway theatres.

A temporary hypo has been given the house by the 10 act policy now being advertised as "the biggest show value in town." Business has picked up considerably, thus causing extension of the closing notice.

Theatre at the beginning of its vaudeville revival two years ago was one of the most profitable in town. With a talent budget averaging around $3,000, grosses frequently soared over $30,000. Of late, house has been registering around $14,000; the breaking point is estimated at around $17,000.

House's vaude revival was so successful at the start that at first it was thought to be the start of a trend. Various theatres all over the country picked up the Palace format, and the RKO chain planned to send a series of Palace-type shows once monthly to various houses on the circuit. Units were successful for several times around, but soon had to be abandoned.

Just what policy will go into the Palace when and if it folds as a vauder hasn't been determined. Decision is expected to be made within a week.

Chirper's G.I. Tour

Toronto, May 8.

Because she has a chance to appear with Bob Hope's troupe in a tour of U. S. Army camps in Europe, Emilie Longacre was given a contract release by the Barclay hotel management here over the weekend.

A former vocalist with Benny Goodman, Miss Longacre was doing a single in the Indigo Room at the Barclay when she accepted the offer of Les Brown to sing with his band during the Hope tour. Barclay contract had another week to run.

AGVA Snagged On Ringling Accord

The American Guild of Variety Artists after months of stalled negotiations will not sign with the Ringling Bros. & Barnum & Bailey circus this year. Contract was returned last week by circus president John Ringling North with some suggested changes, but union refused to accede to them. However, as one of the conditions toward negotiation, North sent AGVA a check for initiation fees and membership dues for the entire show. Nearly $6,000 was paid by North's personal check, with the talent to reimburse North.

Now that there will be no contract, amount paid by the cast will be used to solidify its gains with the circus. It's probable that an organizer will be assigned to travel with the tent show and see that the circus meets union requirements.

Before the show opened some weeks ago, AGVA was prepared to pull a strike on the outfit, which was averted when the circus agreed to sign a contract. Negotiations have been on throughout the N. Y. stand at Madison Square Garden, and last week AGVA sent what it thought would be a final draft of the contract, but North eliminated some clauses. It was consequently voted to ignore this year's pact and start from scratch, using the performers who signed as a nucleus to enforce union conditions.

New Settlement On Canova Omaha Suit

Omaha, May 8.

Breach-of-contract suit between the Ak-Sar-Ben Temple, here, and Judy Canova is nearing settlement. Temple charged that Miss Canova failed to appear there in July, 1948, after advancing her $1,250. Miss Canova claims she never made such an agreement.

In August, 1949, Ak-Sar-Ben Temple attached $707 receipts of a show headed by Miss Canova which was playing here.

'Holiday on Ice' Starts European Tour in Lisbon

Lisbon, May 8.

"Holiday on Ice of 1951" is set to open their first stand in Europe here tomorrow night (Tues.). Date here is at Campo Pequeno, a large arena holding about 8,000 with $2.50 top. Advance sales have indicated near capacity for the six performances announced, so the company will stay here at least a fortnight and than play 10 days to Oporto. It is rated a great novelty here.

The eight-month tour will cover France, Italy, Switzerland and Belgium. Directors Morris Chalfen, Emery Gilbert and George D. Tyson and technical staff arrived here a week in advance, remainder of the company coming in May 5. The company of 85 has a cast new to Europe, and looks to repeat last year's success.

Cast includes Dorothy Goos, Murray Galbraith, Bobby Blake, Ann Schmidt, Tommy and Susan Lavohe, the Canadians Bill Well, Holly and Day plus Buddy and Batty.

N.Y. Strand to Close For Month's Alterations

The Strand Theatre, N. Y., will close for alterations May 30 and reopen July 4. Last stagebill to go in prior to the hiatus will be the "Parisian Follies," staged by Lou Walters, operator of the Latin Quarter, N. Y. Cast includes Geneve Dorn, Kathe Barr and Leila Lampi.

Policy on reopening hasn't been decided yet, beyond fact that stageshows will continue. Singer Billy Daniels has been set, and house is also dickering for a return date for Josephine Baker.

Ice Unit a Pitt Click

Pittsburgh, May 8.

The George Arnold skating show, "Rhythm On Ice," a nine-person unit, has clicked so well at Ankara that Charlie Jamal's room intends to keep this type of entertainment all summer. Spot hasn't had it so good since last time an icer played here in August.

Present plan is to keep the "Rhythm On Ice" tank at Ankara on a long-run basis and change casts and productions every six weeks or so. Arnold, who started in the chorus of "Ice Capades" and later was featured with Dorothy Lewis, will stay here through May 26, with the new line-up opening two nights later.

N.Y. Nitery Biz Ragged But Wow 170G for Copa, Latin Qtr., Riviera

While the majority of niteries are suffering the effects of warm weather and TV competition, three of the top metropolitan New York spots are doing record-breaking business. The Copacabana, Latin Quarter and Riviera for this week will gross $170,000 totally (without taxes).

The Copacabana, with Martin & Lewis, is heading for $66,000, a Copa record, for the first week of that show. The cafe cleared $46,000 (with tax) for the first four days of the engagement, and Jack Entratter, co-operator of the spot with Jules Podell, estimates that it will hit $66,000 (with taxes) after the third show tonight (Wed). The spot has stopped taking reservations for any show this coming Friday and Saturday. The potential of this spot is larger than any of the others because the Copa does three shows nightly, while the other two do two, with a third show on Saturday.

The Latin Quarter, with its 10th anniversary show, will hit an estimated $48,000 this week. There are no names here but novelty of a Gallic show, plus the natural draw of the Latin Quarter, is responsible for maintaining a consistently high average.

Bill Miller, who opened the Riviera (situated at Fort Lee, N. J.) last week, is anticipating $56,000 for the preem week. With taxes, figure comes to $70,000. Show there is topped by singer Billy Daniels and ventriloquist Paul Winchell. Another draw at that spot is the ideal weather that has been prevailing during the opening week.

The grosses of the Copa, Riviera and Latin Quarter are all the more remarkable considering that in recent weeks such N. Y. cafes as Monte Proser's Cafe Theatre, La Martinique and the China Doll have folded, and some others are marking time before shuttering for the warm weather.

Night Club Reviews

Continued from page 50

El Rancho, Las Vegas

foonery and songs. He's in for three weeks, insuring plenty of truck to the overloaded tables — that is, if the management can persuade him not to put forth his complete repertoire every show.

Lewis has a ball in unloading the brass that's kept him in biz for years—the plenty indigo trappings and the leering humor slanted toward Rabalaisian contretemps. Hits top of sesh with "Private Eye," then shunts off into parodies, "Shadrack" and "Picture of Dorian Schwartz" for immediate yocks. Rambling gags help to spice proceedings considerably, best of which falls into the Las Vegas topical bracket. Another parody, "Maine Drinking Song," is kicked around with enough excuses present to illustrate his tome.

Lewis lopes around stage with mike chanting "Dr. Diamond Is a Man's Best Friend," tract on rejuvenation containing nifty punch line. Ad lib type monologue, "Roquefort and Melanie," trails off midway favoring "Lady Is a Tramp," which offs the star to tremendous mitts.

Lewis has excellent accomping from Austin Mack at the 88, with Ted Fio Rito's orch supplying background. June Taylor Dancers, featuring tapster Buster Burnell, open show with Jane Bergemeier spotted in terp duet with Buster, and deuce number for windup.

Will.

Latin Quarter, Boston

Boston, May 5.

Danny Thomas (2), *Jesse, James & Cornell, Linda Lombard, Arden-Fletcher girls,* (8) *Martin York, Dave Lester Orch* (9), *Zarde Bros. orch* (4); *min. $5, cover $2.*

When an entertainer can consistently pack the spacious L.Q. against such odds as a hypoed minimum charge of $5 plus a $2 cover, he must have plenty on the ball. That's what Danny Thomas has. Bistro has been practically a sellout since he opened his ten-day stint. Surprisingly enough, in spite of the $7 "sit down" charge, the star is pulling a fair sized segment of teenagers, no doubt the result of his sock TV shots.

Indication that Thomas is solid is best attested by fact he was forced to beg off at end of 55-minute sesh in which he runs the gamut from philosophical pitches, aimed at the teenage ringsiders, to his trademark, the tire jack bit. Included in his stint are stories, dialect bits, general chitchat and vocalizing. His sense of the zany is climaxed with a nonsensical recital of plot of his "latest movie," "South Pacific" which grabs plenty of yocks.

Apparently Thomas folows no particular format, for no two shows are alike. Comic switches material to fit the type of audience present, a neat trick if you can do it, and he does. Stanza adds up to topnotch entertainment with a noble assist from accompanist, Walter Popp.

Supporting bill is oke with solid acro terping of the platter-twirling Jesse, James & Cornell, serving as neat pacemaker. Linda Lombard, a lush thrush, fares fairly well with "Just One of Those Things," "Did He Ask for Me?" and the pretentious "Granada." Also on hand are the slick Arden-Fletcher girls, assisted vocally by Martin York. However, it was apparent that ringsiders were only interested in Thomas, for rest of lineup grab only "polite" mitts.

Dave Lester orch backgrounds nicely, alternating customer terping chores with Zarde Brothers orch. Biz solid.

Elie.

Bellerive Hotel, K.C.
(EL CASBAH)

Kansas City, May 4.

Sammy Walsh, Joe Vera Orch (5); *$1-$1.50 cover.*

After absence of a couple of seasons, Sammy Walsh is back for his fourth turn in the slick supper room of the midtown Bellerive. As before, it's all in fun, with Walsh sparking the antics for three-quarters of an hour. It's one of the funniest sessions El Casbah has had in many weeks.

In his established nimble fashion, Joe Vera tickles the ivories with a Cuban rhumba as a curtain raiser, then turns proceedings over to Walsh. Vet funnyman of the club and cafe circuit, he goes right to work with a chuckle from his first lines. Holds a kind of open forum to begin with, chatting with the ringsiders, kidding the band, sort of marinating the room, as he puts it.

Once the mood is set, Walsh works into his silly parodies. His dunking bit, "Dip It In," to "Tip Pi Tin" is a gem. "Making a Buck for Beck," his own parody about a show salesman, is equally well done. On imitations of Benny Goodman, Henry Busse, Fred Astaire and others, he goes into broad travesty, highly entertaining all the way.

Quin.

Hotel Pierre, N. Y.
(COTILLION ROOM)

Jo Sullivan, Georgie Gobel; Stanley Worth and Chico-Relli orchs; $2 cover on weekends, $3 minimum weekdays.

Jo Sullivan (New Acts) and droll comedian Georgie Gobel comprise a neat little layout at this class room, fortified by the Stanley Melba orchestra, now batoned by Stanley Worth, doubling from the Pierre's cafe lounge, because of Melba's absence on a Memphis booking. The Chico-Relli Latinaires also are holdovers, and likewise expert.

Gobel is a slow-talking comic in the Hoosier tradition who utilizes his oversized guitar, in contrast to his own rather diminutive personality, chiefly as a prop. He's a folksy funster, who accents his midwest origin and who projects his monolog to the city-slicker trade with much savvy. His material is good albeit, betimes, a bit verbose in making one or two of the points, but by and large he has nice change of pace. He debuted here last year and is now ready for some video shots. That goes also for the petite Miss Sullivan who, however, has had her share of video guestings.

Abel.

Clover Club, Miami

Miami, May 6.

Stan Nelson Trio, Luis Gomez & Beatrice Co. (6), *Marion Powers, Tony Lopez Orch; minimum $1.50-$3.*

Type of show Jack Goldman believes is his best bet in this mainland bistro is on tap and from aud reacition he's proving his point. With a comedy-instrumental trio, a solid dance duo plussed by imaginative production ideas and a sound thrush in the triple lineup, he has a layout worthy of preceding shows.

Though not the funniest trio to come into this room, the Stan Nelson trio makes for a nifty instrumental stint. With cutting down and fresher material on the part of Nelson in the gab segments, group would be a potent act for the better cafes. Nelson, on the piano, conducts the talk and the routinings in capable, albeit not too smooth a manner. When the trio hits for their instrumental showmanship, however, it scores handily.

Marion Powers is a smooth looking thrush who sets up her versions of the pops and the sockier routines, such as "Manhattan Towers" and "Sorrento" for hearty palms. Drive and assurance is there to add to impact.

Terp sequences are well handled by Luis Gomez and Beatrice. Out of action for a couple of seasons to handle a Beachfront hotel dance studio, he returns with new partner to present an imaginative dance grouping idea, aided by intro of four femmes. They tee off matters in fast pace, with Beatrice soloing in ballet style for aud approval.

Tony Lopez and his orch are tops on backgrounding and makes for easy and inviting dansapation.

Lary.

Havana Madrid, N. Y.

Tony Bari, Bobby Escoto, Los Costellanos (2), *Pepe Beque & Rosanna, Line* (6), *Anita De Castro and Bartolos rhumba orchs; $3 minimum.*

Current show at this Latin-flavored spot comprises a colorful layout with the maximum derived from the modest-budget performers. Singer Tony Bari, virtually a regular here being held over for three successive shows, is the only turn without a chile background.

Framed as an Afro-Cuban revue, session runs off at a fast pace with a line of six goodlookers adding considerable values for the tourist and male-party trade which is being developed here. Line is spotted in several production numbers with Pepe Beque & Rosanna, a sepia team from Cuba, handling the featured hoofing assignments in good style. Duo specializes in rhumbas and other native hoofing routines in which Rosanna, a striking physique, dances to Beque's skinbeating.

Los Costellanos click in a roller-skating turn. Man and woman rotate through a series of dangerous-looking stunts on a small circular pad. Body-whirling feats are boosted by several unusual angles, including the striking of a match in the gal's mouth while swinging over the pad and the lifting of a handkerchief via her teeth in another stunt. It's a sock act in its genre.

Bobby Escoto, doubling as emcee, registers okay on a brace of Cuban numbers, sharing the vocalist spot with Bari. Latter closes the show with a repertory of schmaltz-rendered tunes, including "There's No Tomorrow," "Because" and "Where Shall I Go." Latter is delivered in Yiddish and belongs better in the borscht belt than on Broadway.

Anita De Castro's orch cuts the show in okay form and alternates on the bandstand with the Bartolos combo for customer dansapation in a variety of rhythms but with the accent on the Latin tunes.

Herm.

Village Barn, N. Y.

Burt Hilber, Louise & Harris, Dick Shawn, Christine Barrett, Dolph Traymon Trio, Bobby Meyers Orch (4); *minimums, $2-$2.50.*

Bucolic policy of this Greenwich Village layout seems to have made it safe against the vicissitudes of b.o. ups and downs. Along with plentiful helpings of good staple chow, management is dishing up a brand of corn that attracts the hinterland visitor and also the locals. Midweek show caught, for example, had several bowling parties, clubs, etc., who seemed right at home in the Barn's informal surroundings.

One of the highspots in the current show is Louise & Harris, young hoofers with a nice flair for comedy. Duo opens with a vocal-and-dance number that contrasts the gal's petiteness with her partner's height. They also do a zany routine in which the femme plays to a bald-headed gent in the audience to good humorous effect. Their work has zest and appeal.

Headlining the show is comic Dick Shawn, who wraps up gags, stories and songs into a fast-moving act that goes over well with the payees. He mixes the tunes, doing some straight and some burlesqued. Voice is pleasant but needs more modulation. Material can stand polishing, and in some spots scissoring. Couple of carbons he tosses off are well done.

Bobby Myers Orch and Dolph Traymon Trio alternate acceptably on the stand. A big draw at the spot are audience participation games, supervised by Burt Hilber (New Acts). Christine Barrett (New Acts) completes the bill.

Bril.

Last Frontier, Las Vegas
(RAMONA ROOM)

Las Vegas, May 4.

Maddox Bros. & Rose (5), *Prof. Backwards, Jean Devlyn Dancers* (7), *Al Donahue Orch* (11), *Don Baker; no cover, no minimum.*

Annual Helldorado celebration during which entire citizenry of Las Vegas re-enacts frontier days is reason for present booking of Maddox Bros. & Rose, colorful hillbilly unit. Whether draw will be sufficient to outlast present week of hoopla is doubtful.

Although song-instrumental oater combo is one of best outfits of its kind around, nevertheless Ramona Roomers remain somewhat cool toward their earthy blandishments. This may be attributed to decline of western act drawing power which has been evidenced here for some time, casino habitues preferring more sophisticated entertainment.

Four brothers and sister, with added guitarist not in family, do plenty volume twangings on respective instruments—bass, violin, mandolin, guitar — in "Sally Let Your Bangs Hang Down," ensemble vocals added. Rose Maddox pipes thinly "My Heart Cries For You," in traditional southwest flatness of tone. Don fiddles rousing "Water Baby Blues," dropping into stomping clog tag. Fred Maddox' backwoodsy patter intros all tunes. Group exits after "Tennessee Waltz" to pull fair mitts.

Prof. Backwards shows up as more sock attraction. He could easily sew up closing slot. Gabs in deep-south drawl, gathering returns ranging from titters to boffo, as he drops gags based on Texas, resort hotels, topical, train, horseplaying, and Army. Sells big with his ability to take any word tossed from audience—spell, pronounce, write it backwards on prop blackboard. Talking song "My Gal Sal" is interspliced with ribtickling jokes during tearful recount, to garner plentiful yocks and peak exit palms.

Production numbers by Jean Devlyn line are in keeping with stated Helldorado theme, curtain raiser having gals attired in fetching cowgirl costumes, firing cap pistols in time to terpery. Al Donahue Orch has easy time this show, musicues being sparse, and only heavy requirement being Devlyn scores.

Will.

Desert Inn, Las Vegas
(PAINTED DESERT ROOM)

Las Vegas, May 1.

Carl Ravazza, Joey Bishop, Stuart Morgan Dancers (4), *Jack Cassidy, Arden-Fletcher Dancers* (8), *Carlton Hayes Orch* (11); *no cover, no minimum.*

Carl Ravazza's warbling style aimed for Desert Inn femme contingent has distaffers literally cooing right back at the boyish-appearing singer. Two weeks with combination of headliner's ingratiating songology plus Joey Bishop's dour humor and Stuart Morgan Dancers' sock opener should make for okay biz.

All of Ravazza's mannerisms exude charm as he tosses over "Gianina Mia," after making his entrance from the floor in darkened house. Followup, "If," has necessary oomph to get over for sizeable results, and change of pace "How Could You Believe Me" is solid. Tops off sesh with medley of bygone ballad faves for heavy palming.

Comic Joey Bishop, with sourpuss delivery, uncorks enough dry wit for plenty running laughter through 13-minute stint. Kidding impreshes of Cary Grant, Cagney, Bogart, Bette Davis, Laughton aren't actual carbons, but props on which to hang gags. Snipes at audience, himself, and in general

(Continued on page 53)

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SRO Cantor-Jessel Dinner ($54,000) Reaffirms B'way Damon-Pythias Team

By JOE SCHOENFELD

In one of the biggest show biz dinner turnouts in recent years, and for the most unusual purpose in Broadway memory, a capacity crowd of 1,500 persons, at $35 per plate, filled the Waldorf-Astoria's Grand Ballroom Saturday night (5) to pay tribute to the long and very personal friendship of Eddie Cantor and George Jessel. The affair was under the auspices of the Jewish Theatrical Guild and grossed that benevolent organization $54,000 from scoff and program. Net will be over $30,000.

If nothing else, this dinner temporarily confounded the cynics, who look with jaundiced eye on the usual mercurial quality of theatrical friendships. In a business where "darling" and "sweetheart" have as much emotional meaning as "ham-and-eggs" in the corner Coffee Pot; where the word "pal" always gives one pause for suspicion, the relationship between Cantor and Jessel, lasting over 40 years, has given them valid claim to the title of "the Damon and Pythias of the theatrical profession."

It was this friendship that was stressed Saturday night. That 1,500 persons would put up $35 each to see a Damon and Pythias act bespeaks not only the high emotionalism of an industry, but also the great affection and esteem held generally for the guests of honor.

The dais was peopled with top names of and outside the show business, but the speakers and the speeches were held to a minimum leading up to Cantor and Jessel. When their turn finally came, Cantor and Jessel were much more sentimental than comedic about one another; the gags and sarcasm were sugar-coated; their interchange of insults was barbed with kisses. It was as though they had saved up their warm thoughts for 40 years and, at the apex of their strong friendship, said them publicly for all to hear.

Cantor, current prez of the Guild, confessed that Jessel has always filled the void of a son in his affections. To Jessel, Cantor "was the only brother I've had in my life." In a more jocular mood, Jessel said to Cantor, "You know more about me than anybody else in the world—including the women who bore my name." Earlier Cantor had referred to his friend as "Rudolph Jessel—the Valentino of Southern Boulevard—the star of stage, screen and Reno."

This was a natural gag following Fannie Hurst's session in front of the mikes. She expressed great affection for Cantor and Jessel, calling them "the kind of Americans we love." She then referred to Jessel's constant battle of the sexes, and then chided him "for fraternizing with the enemy." Miss Hurst likewise set a running gag for the dais by referring to the honored guests as "Eddie Cantor and the other one."

Harry Hershfield ably toastmastered the event. He brought on William Degen Weinberger, chairman of the Guild's executive committee, who greeted the assemblage. Elaine Malbin then sang the National Anthem, followed by the invocation by Rabbi Abraham Burstein.

Harry E. Gould, vicepresident of the Guild, spoke briefly, and then Hershfield took over to intro William Morris, Jr., whose father was the Guild's first president and founder. He tendered Cantor and Jessel specially inscribed watches as tokens from the Guild (of which he is a veepee), and a scroll to Gould.

Deputy Mayor Charles Horowitz and James A. Farley paid tribute to Cantor and Jessel, and they were followed by attorney Louis Nizer. Among other fine things, Nizer said, "Cantor has never been guilty of the things he did not do." Subsequently, as a kudo to the achievements and standing of both stars, Nizer said "what we are is God's gift to us—what we become is our gift to God."

Milton Berle was saved as the after-piece, and he summed up, following Cantor and Jessel, with his usual rapid-fire delivery of gags. He said he was happy to be present and honoring "those two great guys—Smith and Dale."

Others on the dais, but not as speakers, were Dave Ferguson, secretary of the Guild; Noble Sissle, Gus Van, Bobby Clark, Gene Buck, Rev. Vernon F. Gallagher, Louis A. Lotito, A. J. Balaban, Judge Jonah J. Goldstein, S. H. Fabian, Walter Vincent, Irving Caesar, Adah Lewis, Barney Balaban, Ida Cantor, Rex Riccardi, Charles H. Silver, Abe Lastfogel, James E. Sauter, Frank Folsom, Abel Green, Mrs. Gus Edwards, Georgie Price, Police Commissioner Thomas F. Murphy, Peter Grimm and Emil Friedlander.

A superb variety show followed the dais routine. Price emceed the show, played by Emil Coleman's orch. One of the high points was the song trio of Cantor, Jessel and Price doing "School Days," synonymous with their mentor in show biz, the late Gus Edwards.

Others scoring in the variety portion were Tony and Sally DeMarco, Fran Warren, Dean Martin and Jerry Lewis, Sam Levenson, The Parisian Can-Can Dancers from the Latin Quarter and Meredith Willson and his "Big Show" chorus.

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Saranac Lake

By Happy Benway

Saranac, N. Y., May 8.

A carnation to Benny Rubin, who bestowed kudos on vet songwriter, Ernie Burnett, and your columnist, Happy Benway, over a national ABC hook-up. He praised Eddie Kane, who graduated here and went into pictures.

Joe Bishop, musician and songwriter, formerly with Woody Herman, beat the rap with flying honors. He moved into the downtown colony where he'll remain for the balance of the summer with his family.

Adirondack Community Concert Assn. cut its booking connections with the Columbia Concert Assn. and will now be known as the Adirondack Concert Assn., dropping the "Community."

Kenny Lamb, skating ace, stopped off to bedside and chat with Forrest "Slim" Glenn while enroute from Chicago to fill a date at the Continental, in Montreal.

Hazel Jerome, singer, in from N. Y. to ogle and bedside Audrey Lumpkin, whose progress is in the upper clef.

After good clinics, the following received the good news: Jerry (Loew) Hornsby, upped for all meals with added exercise; Bob Coffey, rated two daily meals in main dining room; Forrest "Slim" Glenn and Glenn (& Phelps) Phillips drew one meal a day with the up gang. Ditto Patricia Payne, Ruth Burke, Robert Tarr and Charlie Aldebo, newcomers.

(Write to those that are ill.)

Hilton Hotels

Continued from page 51

Alton's musical revue jell for Broadway. In the Roosevelt, Guy Lombardo continues to hold sway after breaking records in two-month concert tour, which hit the $500,000 mark.

Chi Bills Set

Chicago's Palmer House Empire Room brings in the Weavers May 31, along with the Chandra Kaly Dancers and Harbor and Dale. Coast team of Charles Durand & Guy Brion are set for June 28, but rest of the schedule has been upset, due to booking of Dick Contino being knocked out. Miss Abbott is packaging a revue with Mary McCarty and Cliff Norton as headliners for the Sept. 20 show.

Hotel Stevens will continue with ice shows which have been averaging over 4,000 covers weekly. For the fall edition Miss Abbott is bringing in two foreign firsts, Elmair from Australia and the Three Scarecrows from England. In view of slashing talent from other hotels last year, action of Hilton director is a little unusual. During 1950 the Bismarck, College Inn, Sherman and the Blackstone all dropped acts, leaving the two Hilton spots and the Edgewater Beach Hotel the only major locations using talent. Edgewater Beach goes in heavy for name bands, especially during summer outdoor season.

In Washington at the Mayflower, the policy remains much the same with one semi-name act being used most of the time. Due for expansion, show-wise, is the Dayton Biltmore, which on July 17 brings in Johnnie Leighton's orchestra and the dance team of Warner & McGuire. Kitty Hawk Room there has been completely redone.

In St. Louis, where the chain took over the Jefferson Hotel this spring, a new supper club, the Carnival, will blossom after Labor Day with acts and orchestra. Also on the Hilton agenda is adding top names to the Caribe Hilton in Cuba next fall and winter with Miguelito Valdez band returning.

Already in the blueprint stage is the plans for inns which Hilton will operate in Europe with the one in Rome skedded to open in late 1952 or early 1953. Others being built in cooperation with Economic Cooperation Administration will be located at Istanbul, Turkey. Other countries to have possible Hilton banners are England, France and Greece.

While it's too early to contemplate what entertainment these overseas hostelries will have it's thought that they will become part and parcel of Miss Abbott's domain. With also a Mexico City location and South American chain in the offing, it's foreseeable that the former dance director will supervise over $10,000,000 worth of bookings within the next five years (estimated gross is now near $4,000,000) and providing more than two years of solid dates for acts and orchestras.

Night Club Reviews

Continued from page 52

Desert Inn, Las Vegas

socks over his deuce spot on show.

Stuart Morgan Dancers, three guys and a gal, are terrif opener. Husky males use blond femme in flying adagio flips, breathtaking loops, overhead tosses. Whirling razzle-dazzle finish, with gal being tossed from man-to-man, grabs mitts and yells from ringsiders.

Arden-Fletcher Dancers exhibit glossy wardrobe in three productions—two holdovers from previous frames, all terped in familiar A-F hand-flipping employment. Jack Cassidy chants backgrounds thinly. Carlton Hayes orch fine as usual in all musicues, plus handling of dance interims. Will.

Casablanca, Miami B'ch

(CLUB MOROCCO)
(FOLLOWUP)

Miami Beach, May 6.

Summer policy here is to book acts on a one-week deal (as do other oceanfront hotel-cafes) with holdovers only in the dance department. Chandra Kaly and his trio of femmes remain in the terp slot with Betty and Jane Kean in the topliner spot.

Impact of the Kaly group is even more solid than last week, when they opened. Hit for sock returns from the better "types" who are beginning to make a habit of this place. Their Indonese ideas hit with an impact that bring plaudits for return routines.

That this is a good comedy room is again being proven by the Kean twain. With Jane Kean setting up legit tunes in top manner, and Betty Kean coming on for her terp comedy twists with sister joining, it adds up to a rapidly building sesh of giggles.

Keans tee off with Jane doing a new lyric idea with Mae West and Margaret Truman satirizations. Betty on gags (some corny, some fresh and yockers) with her costuming looking like flapper-era type, via screwy hat and fur adornment) adds to values. Team scores via Jane's incisive takeoffs on Lionel Barrymore, Bette Davis, Rose Murphy, Mary Martin, and Betty's impressions of Fred Astaire and Gloria Swanson plus her spins and taps.

Duo yocks them up with impresh of Arthur Godfrey talent types. All adds up to solid effect, despite interwork of gag-line familiars. Their overall work, keeps the palms coming, but there's a lull angle via those too remembered and/or corny lines. With tightening of act, the Keans are a bet for top cafes, vauders and video spots.

Background by Cortez orch is on the better side, as is Chavez' interim dansapation.

Eddy's, K. C.

Kansas City, May 2.

Bill Norvas and The Upstarts (4), Tony DiPardo Orch (7); $1, $1.50 cover.

This key spot in the downtown sector continues to garner biz, and in that respect easily is outstanding among club cafes in town. Among other things, its good entertainment is a favorable factor in holding trade. Assignment for the current fortnight goes to Bill Norvas and his young foursome in their first date out this way.

Quintet is almost a musical comedy company in miniature, basically offering mixed harmony, but embellishing it extensively. Norvas holds the center spot, and around him two couples add their gyrations, bits of business and semi-production effects. All are attractive youngsters, and assemblage is one somewhat different for niteries.

Group opens with a snappy "Great Day" and turns to novelty interpretation of "Accentuate the Positive" for change of pace. Then they switch to "Ace in the Hole," with satire as the interpretive ingredient, followed by "Doin' What Comes Naturally" in broad comedy manner. On "I Don't Know Why I Love You Like I Do" they go in for compact mellow harmony, their best bit of the half hour. Couple more on the soft and sweet side such as this one easily would flavor the pace of the turn.

Eddy's date is an interlude for the quintet, following their recent stint in "Tickets Please" on Broadway and with Kate Smith on television. After date here crew returns to New York to prep for further video. Dee Arlen, Midge Parker, Ronnie Edwards and Larry Kert with Norvas, make up turn with plenty of showmanship and entertainment, good for club, TV or theatre as needed. Quin.

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New Acts

CANZONERI, PLANT & NELSON
Comedy-Songs-Dance
35 Mins.
Sans Souci Hotel, Miami Beach

With a new conferencier to bring the act together, Tony Canzoneri and Mark Plant (sans Joey Adams) and with Lou Nelson in the tie-up slot, have come up with an act that keeps the trio on the floor most of the way, with all dividing their talents to heighten a mostly new presentation of material. With more work, they can bring it up as a comedy act with potentialities for all mediums, from vaude through cafes, to radio and video.

As currently constituted, they show a need for more work and smoothening on the ideas they've concocted. Withal, they prove their possibilities with the more hep type of audiences that attend this top hotel-cafe Miami Beach spot; reaction being all on the click side.

There's no featuring of any one constituent. Lou Nelson is a smooth and affable lad who wins the listeners with his approach. His patter and twists on gags (tops the bride and groom idea on how they met, how they think and how they feel) getting the optimum in laughs. Canzoneri comes on for the crossfire with few of the old gags with Adams remaining. Does his impreshes, with Nelson building him on approach to his ideas of Gable, Barrymore, Hepburn and Robinson. Returns with "I'm A Comic" for solid bowoff.

Nelson takes over with fresh gags on airline accommodations and trips, hotel rooms and other waggery for continued build. Mark Plant on for projection of his baritone ideas in pop and semi-classic songs, then trio get together for a routine that is a potent one, in a straw-hatted bit in old vaude. *Lary.*

LARRY DANIELS
Comedy
28 Mins.
Leon & Eddie's, N. Y.

Comic has been around in niteries and on TV, and shows a polished touch, but is missing from VARIETY files. He has a deft, straightforward approach that keeps the customers with him throughout.

Good many of his stories are about kids and psychiatrists, revealing an understanding of human foibles that provides some yock's, although a couple of his gags have made the rounds. A stream-of-consciousness monolog on a man taking his first plane flight is amusing, but should be trimmed. In a switch of mood, he winds with a song impersonation of Al Jolson singing about the other deceased show biz greats he is working with on a gala celestial production. It gets an enthusiastic mitting. *Bril.*

NANCY CROMPTON
Dance
5 Mins.
Riviera, Ft. Lee, N. J.

Nancy Crompton has been previously seen at the now defunct Billy Rose's Diamond Horseshoe, where she impressed in a briefie ballet. She's now improved to the point where she can provide a class note to any cafe. Her routines, while built along classical lines, are sufficiently commercial for Broadway spots.

Miss Crompton is extremely lithe. Her overall design insures a minimum of slow movement and rapidity of motion to make this an ideal ballet turn for mass tastes. She doesn't rely exclusively on spins. Some straight ballet passages are exciting, but the major stress of fast motion brings on top plaudits.

In addition, Miss Crompton is personable and gowned in good taste. She impresses as one of the most promising newcomers in the cafe dance field. *Jose.*

JO SULLIVAN
Songs
12 Mins.
Hotel Pierre, N. Y.

Pert and petite teen-age songstress has a surprisingly powerful soprano as she uncorks "Most Unusual Day," a "Guys and Dolls" excerpt, the "Romeo and Juliet" operatic aria, and "Over the Rainbow." She's a highly personable blonde who looks well on the floor and knows how to point up her attractiveness with a neat simple gown.

This is her nitery debut, having last been in the shortlived "Let's Make An Opera" and TV'd on a number of the Gotham programs. She has prosperous professional horizons in almost any branch, from legit musicals to filmusicals, with cafes and TV in between. *Abel.*

FRANSISCA CAMEO
Songs
12 Mins.
Chez Paree, Chicago

Fransisca Cameo, a French chanteuse, is making her first major American appearance here. But it's unfortunate that she has been booked into this large nitery although the gal has all the attributes that should find her in the regular ranks of the Gallic singers.

Attractive redhead is wise in her choice of foreign melodies, choosing only the more popular songs as "La Vie En Rose" and "Comme Ci, Comme Ca" which she sells in warm throaty contralto. Her expressive face and gestures do manage to somewhat subdue the dinner din, but it's uphill work all the way. Chirper has just enough of an accent on her English renditions to make them interesting, but they're always understandable.

Miss Cameo starts her session with "That Old Feeling" and scores with "The Last Time I Saw Paris" as her final offering. Before coming to the U. S., she had been in the Middle East in such spots as the Pyramid Club in Cairo, and before the war, Folies Bergere, Paris. She should make the standard New York eastside stands for the imports and deserves a crack on some of the better teevee shows. *Zabe.*

BURT HILBER
Songs
9 Mins.
Village Barn, N. Y.

Togged out in prettied-up cowpoke duds, Burt Hilber goes over okay with the customers in this rustic-type operation. He sings tunes such as "Blue-Tail Fly" and "Mule Train" passably, accompany himself on the guitar. Gets audience response, which turns his vocals into a community sing affair. He handles the spot's game segment—hobby horse races, hat swapping elimination contest, etc.—in informal, relaxed manner that keeps the proceedings congenial.

As emcee he tosses off some okay lines anent the parties in the establishment. However, his opening stunt — shooting off some blanks from his irons "So I can start off with a bang"—is ill-advised. Coming without warning, the effect is disturbing rather than funny. *Bril.*

ELNA LAUN DANCERS (7)
Dance
4 Mins.; Full
Palace, N. Y.

The Elna Laun Dancers haven't sufficient time to show off a full catalog on this bill. Because of time limitations they're restricted to one number, carrying a Latin motif. Troupe, consisting of four boys and three girls, are well-dressed and youthful. They show fairly good routining and good sense of discipline.

As is common with many layouts of this type, the Elna Laun terpers seemingly fail to make full use of their numbers. Their choreography could be as effective with less personnel. But it's probable that this deficiency is eliminated in the group's other numbers. *Jose.*

BOLIANA IVANKO FOUR
Dance
9 Mins.
Riviera, Ft. Lee, N. J.

The Boliana Ivanko troupe, a recent European import, is one of the more flashy novelty acts. Group, comprising three men and a gal, does excellent adagio. Their straight terps are good, but major flash comes with an assortment of excellent turns in which the girl is tossed around with studied abandon.

Ivanko's top trick comes at the close of the turn when the girl is used as a rope with one of the boys doing a spot of skipping. It's designed for top returns in most visual media. Team is excellently disciplined, routined to top standards and makes an excellent floor appearance. *Jose.*

BETTY McLAURIN
Songs
9 Mins.
Apollo, N. Y.

Young sepian songstress, Betty McLaurin can sell a song with a professional styling that belies the fact that she recently won a Harlem Amateur Night contest at this house. Gal handles vocal assignments with poise and should click in more important bookings.

Using some vocal tricks that give tune an unusual interpretation, Miss McLaurin's turn scores with audience and, at show caught (4), gal had to beg off. Renditions of "All of Me," "Masquerade" and "Happiness Is a Thing Called Joe" are all sock.

Petite and attractive, Miss McLaurin's turn is hypoed by expert stage savvy and tasteful costuming.

THE WEIDLERS (3)
Vocal-Instrumental
5 Mins.; One
Palace, N. Y.

The Weidlers (3), three-man vocal and instrumental team, have been around previously, but haven't been included in VARIETY's New Act files. Their vocals are adequate and they show some good novelty embellishments with trick ukeleles and saxes.

Weidlers' vocals are okay, but they deliverately go in for overly cute stuff. They're big boys now. *Jose.*

THERON TROUPE (8)
Bicycles
9 Mins.; Full
Palace, N. Y.

The Theron Troupe is a well-drilled bicycle act comprising five girls and three boys. They seem to be an ideal turn for theatres or outdoor exhibits. Unit is clean-cut, with good costuming, and has a fine trick assortment. It combines skillful riding, comedy, plus a multitude of equipment.

Theron Troupe is nicely paced. They maintain interest with several heights of unicycles, an old-fashioned two-wheeler plus comedy work on breakaway bikes. Act gets good plaudits. *Jose.*

AL DELLAY
Songs
10 Mins.
Leon & Eddie's, N. Y.

Young singer makes a good visual impression and has a pleasing voice, but because of his juve appearance his appeal may be more to a youthful crowd than to older nitery-goers. In the Irish category he vocalizes "Molly Malone" okay. He does a better job on "Bill Bailey," although going a bit too heavily on the dialect and the gesticulation.

Dellay doubled as emcee during the hiatus of host Eddie Davis, handling the chore simply and capably. *Bril.*

FERDINAND & JERRY
Acro
6 Mins.; Two
Palace, N. Y.

Ferdinand & Jerry impress as good hand-balancers. They execute various tricks smoothly, combining straight hand-to-hand work while perched on an improvised teeter-board comprising a board resting on a log.

Most of their tricks are standard. Best in their assortment is a two-high while perched on the log. They get off to good mittings. *Jose.*

LOLO & LITA
Novelty
7 Mins.; Two
Palace, N. Y.

Lolo & Lita, Latin novelty act, shows some laugh-provoking tricks. Male wears elongated shoes and displays some okay comedy in that direction. He does a bit of balancing of hats and does a plate trick which gets him off to good mitts. Femme partner provides atmosphere.

Act is okay for the family vaude time. *Jose.*

THE ROGERS (2)
Dance
8 Mins.
Leon & Eddie's, N. Y.

Marty and Marge Rogers are a polished hoofing team. Small in size, their forte is a cute type of terping. Their topper is a high-school item, in which they do the Charleston and other steps that teenagers might do.

They please with graceful lifts and spins in a slick rhumba. "Yankee Doodle" number, with an impression of George M. Cohan, is solid. They're suitable for a variety of spots. *Bril.*

CHRISTINE BARRETT
Songs
8 Mins.
Village Barn, N. Y.

Young thrush has a clear, strong voice and good looks, but fails to project as a warm personality. She's attractively garbed in a strapless gown, has long blonde tresses and sticks to romantic ballads. Does "If," "One Alone" and "At the Balalaika," last being her best item.

She needs more relaxation, better rapport with the clientele and a generally softer mode of presenting a tune. *Bril.*

LIBBY DEAN
Songs
10 Mins.
Leon & Eddie's, N. Y.

Pulchritudinous young femme has been a cover gal (recently on Life) and this is her first nitery appearance. She betrayed a touch of nervousness during her preem, but shows promise.

She handles romantic ballads and also can do a tune with a comic element. Latter gives a change of pace that helps establish her as a youthful, robust personality. She'd do well to start off with hit tunes and standards with ready-made audience appeal, rather than trying for novelty. Voice is low and has a warm quality. *Bril.*

VARIETY BILLS

WEEK OF MAY 9

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (FM) Fanchon Marco; (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
Capitol (L) 10
Frankie Carle Orc
Lathrop & Lee
Kitty Kallen
Al Gordon
Percy Kilbride
Music Hall (I) 10
Myrtill & Pacaud
Jessie, James & Cornell
Al Chernet
Carlo Willyoung
Frank Seebolt
Corps de Ballet
Rockettes
Larry Storch
Sym Orc
Palace (R) 10
Gus Van
Bob Hammond's Birds
Corneys
(7 to fill)
Paramount (P) 9
Louis Jordan Orc
Jaywalkers
Teddy Hale
Roxy (I) 9
N Y Philharmonic Sym Orc
Michael Rabin
Strand (W) 9
Count Basie Orc
Thelma Carpenter
Bill Bailey
Orioles
George Kirby

AKRON
Loew (L) 10
Patti Page
Clyde McCoy Orc
Don Rice
Lewis & Van

CHICAGO
Chicago (P) 4
Mills Bros
Ballantine
Ada Lynne
Vic & Adio
Oriental (I) 3
Gloria DeHaven
Roger Ray
3 Clark Bros
Sherman Hayes O

MIAMI
Olympia (P) 9
Novelles
Al Robinson
Eileen Barton
Georgie Tapps
Dr Marcus
Roosevelt (I) 10
Rogels & Yox
Barton Bros
Johnnie Howard
Adeline Neice
Richie Layne Co
Larry Alpert
DeMay & Moore
Marty Drake
Lloyd & Susan

PHILADELPHIA
Earle (W) 11
L Hampton O with Jacques Cordon
Arnold Dover

ROCKFORD
Palace (I) 11-13
Patsy Abbott
Wilford Maye 3
Hanlon & Clark
Valentine's Birds
Henri French

WASHINGTON
Capitol (L) 10
Petro Bros
Jayne Walton
De Mattiazzis
Dave Apollon

AUSTRALIA

CHRISTCHURCH
Royal (I) 7
M & H Nesbitt
Guus Bros & Myrna
Wally Boag
Marquis & Family
Detroy
Ileana Sasova
Eugene's Flying Ballet
Southerly Busters
Patricia Hardie
Alice Bronkmans

MELBOURNE
Tivoli (I) 7
Jim Gerald
Ed Glover
Dorothy Jean
Miriam Lester
Sheila McGuire
Marie La Varre
Al Thomas

SYDNEY
Tivoli (I) 7
Armand Perren
Marion Davies
3 Fayes
Devine & King
Gerda Bernstad
Christi
Martha Saary
Philip Tappin
Wim De Jong
Jacques Cartaux
Jimmy Elder
Joe Whitehouse
Cissy Trenholm

BRITAIN

ASTON
Hippodrome (I) 7
Big Bill Campbell Co
Sheik Ben Ali
Ravel
Bijou & Babe
Harry Shields

BIRMINGHAM
Hippodrome (M) 7
Tommy Trinder
Pat Kirkwood
A & B Lund
Ken Whitmer
Jack Parnell Co
Bobbie Brandt

BLACKPOOL
Palace (I) 7
Reg Dixon
Allen Bros & June
Schichtl Ruiyan Marionettes
Victor Seaforth
Roger Carne
Les Valettos
Vic Leonard
Alex James & Irene
Tower Circus (I) 7
Charlie Cairoli & 1 Smiths
Knies French Horses
Oscar Konyots Lions
Gt Alexander Tp
Victor Julian & Pets
Enies Animals
4 Richys
3 Lorandos
Mars Tp
Arrigonis
3 Houses
Jimmy Scott
Flying Constellation
Little Jimmy
Annettes Circusettes

BOSCOMBE
Hippodrome (I) 7
Sheila & Jacqueline
Stan Jay & Joan
Martell Sis
S & R Jenks
Alan Kay & Carmen
Carroll Levis Co

BRIGHTON
Hippodrome (M) 7
Harry Worth
Max Bygraves
Ballet Montmartre
Winifred Atwell
Elimar
Bobby Breen
Tommy Jover Co
Michael Bentine
Krandon & Karna

BRISTOL
Empire (I) 7
Jimmy Malborn
Fisher Dixon
Freddie Carlisle
Glamorous Lovelies
Roy Smith
Ellen Durham
Lilian Pearson
Jeanette & Jay
Michael Morgan
Dick Beamish
Dickie Bird
Ernie Ellis
Steps Lee
Derek Wootton

BRIXTON
Empress (I) 7
Lauri Lupino Lane
Pop White & Stagger
Reid Twins
Welcome Singers
George Truzzi
Wallace Lupino
Ken Wilson
Dancing Kingettes
Teresa Waters
Vera Mc Lean
Freddie Martin
Tommy Layton
Gordon Caddy

CARDIFF
New (S) 7
Billy Cotton Bd
Jose Moreno
Eddie Reindeer
Terry Hall
Frances Duncan
Mills & Belita

CHELSEA
Palace (I) 7
C & R Yale
Dudley Dale Singers
3 Hicks
Kotchinsky & Gretyna
Freddie Harrison
Paulette D'Orsay
Betty Broughton
Andree Paris Models
De Lelo Ballet

CHISWICK
Empire (S) 7
Peter Brough
Archie Andrews
Doreen Harris
Linda & Lana
Harold Taylor
Permanes
Bob Wayne & Barbara
Edward Victor
Ravic Co

COVENTRY
Hippodrome (I) 7
Nellie Lutcher
Jimmy Wheeler
Shirley Sharon & Wanda
Roy Lester
Walthon & Dorraine
Olga Varona
Scott & Foster
R & M Lamar

DERBY
Hippodrome (S) 7
Koringa
Suzette
Tarri
Moxham Bros
Nancy Carol
Joe Crosbie
Craig & Voyle
Pat Hyde
Charles Hague

EAST HAMPTON
Metropolitan (I) 7
Jack Jackson
Max Bacon
Payne & Evans
Martin Crosbie & Thelma
Agnettes & Sylvie
T & G Durante
Joe King
Jothis & Joan
Palace (I) 7
E D Waters
Harry Secombe
Mabel Melrose Sis
4 Graham Bros
Swing Sis
Wally Dunn
Georges & Dorina
Winston Foxwell
Danny O'Dare

EDINBURGH
Empire (M) 7
Vic Oliver
Steve Conway
Bergman & Dorree
June Manton
Dorothy Caston
Sylvia Campbell
Maureen Power
Douglas Argent
Ernie Brooks
Lee Rayner & Betty
I & S Davis

FINSBURY PARK
Empire (M) 7
Frankie Howerd
Angelos
Rolonds
Mongadors
Voltaires
Eddie Arnold
Bobbie Kimber
Westway Girls

GLASGOW
Empire (M) 7
Joe Loss Bd
Donald B. Stuart
3 Vartas
3 Jokers
Arthur Worsley
Merle & Marie

HACKNEY
Empire (S) 7
De Haven & Page
Eno & Lane
Bel Man & Gay
3 Duvals
Hazel Holland
Franks & Lecren
Peter Blair
Annette Duval Girls

LEEDS
Empire (M) 7
Hal Monty
S & M Harrison
Wilson Keppel & Betty
A & L Ward
Ali Bey Co
Betty Hobbs Globe Girls
Kirk Stevens

LEICESTER
Palace (S) 7
Reg Varney
Helen Russell
Billy McCormack
Benny Hill
Marriott & Wenman
Jackie Allen & Barbara
Jacqueline Farrell
Sherman Fisher Gls

LIVERPOOL
Empire (M) 7
Val Merrall
Ethel Revnell
Betty Kayes Pekes
Arthur English
Dumarte & Denzar
Moreton & Kaye
Maurice French
Ross & Rosita
Irving & Girdwood

LONDON
Palladium (M) 7
Danny Kaye
Dunhills
Peter Sellers
Trampo-Looneys
Beverly Sis
Delmoffs & Raya Sis
Margarite & Charles
Palladium Girls
Skyrockets Orc

MANCHESTER
Hippodrome (S) 7
Donald Peers
Eddie Gordon & Nancy
A J Powers
3 Spallas
D & E Wilcox
Godfrey & Kirby
Frank Marx & Iris

NEWCASTLE
Empire (M) 7
Bonar Colleano Jr
Robert Moreton
[illegible] Royce
4 Monarchs
Cottas 3
Aerial Kenways
Eve Becott
Gordon Ray Girls

NOTTINGHAM
Empire (M) 7
Lester Ferguson
Max Wall
Semprini
Fred Lovelle
Helga Harry
Alan Ray & Gloria
3 Oxfords

PORTSMOUTH
Prince of Wales (M) 7
Tommy Trinder
Pat Kirkwood
A & B Lund
Ken Whitmer
Jack Parnell Co
Bobbie Brandt

SHEPHERDS BUSH
Empire (S) 7
Jewel & Warriss
Benson Dulay Co
Rene Strange
Wonder Wheelers
Swan & Leigh
O'Doyle Bros
Downey & Day

WALTHAMSTOW
Palace (I) 7
Jimmy Britton
Monty Marks
Rita Shearer
Silvertones
Zio Angels

WOLVERHAMPTON
Hippodrome (I) 7
Don Sanders
George Cameron
Norma Harper
Leslie Noyes
Roy & Ray
Ted Gilbert
Mary Harkness
Miriam Pearse
G & E Grande
Buddy Crawford
Phyllis Terrall
Glamorous Lovlies

WOOD GREEN
Empire (S) 7
Arthur Lucan
Kitty McShane
Walter Neal
Roy Overbury & Suzette
Bob Grey
Ricaro Bros
Larry Gordon Girls
White & Simone
Regal 4

YORK
Empire (I) 7
Sam Kern
Peggy Leslie
De Yong & Desiree
Terry Moore
Dunn & Grant
Gaye & Van
Parisian Models

CANADA

MONTREAL
Gayety (I) 7
Maureen Calvert
Shaw & Lee
Les Couton
Jackie Clark
Beckman
Loyals Stallions
Vic Spaddy
Betty Lee
Lynn Jackson
Larry Clarke Orc
Seville (I) 7
3 Stooges
4 Angels
Hank Seiman
Burt Taylor
Len Howard Orc

Cabaret Bills

NEW YORK CITY

Birdland
Ella Fitzgerald
Blue Angel
Mildred Bailey
Andy Williams
Eddie Mayehoff
Merry Mutes
Stuart Ross
Eadie & Rack
Bert Howard
Oliver Wakefield
Lester Crossley 3
Bon Soir
Jimmie Daniels
Mae Barnes
Norene Tate
Komack & Burns
L. Henderson
Cafe Society
Josh White
Pearl Primus
Derthy Ann
Sammy Benskin O
Chateau Madrid
Gilberto Valdez
Ramonita & Leon
San Miguel
Jose Pillado Orc
Jack Fairchild
Copacabana
Martin & Lewis
De Marco Sis
Mayo Bros
Bob Millar
Rita Constance
M Durso Orc
F. Alvarez Orc
El Chico
Rosita Rios
Trini Moren
Maria Del Carmen
Nino Utrera
Eduardo Ruys
Sarita Herrera
D'Alonzo Orc
Embers
Marian McPartland
Eddie Heywood 3
Kay Eldridge
Habibi
Shoshana Damari
Leo Fuld
Havana-Madrid
Tony Bart
Laura Cordon
Marquita Rivera
Anita & Antonio
Bartolo
De Castro Orc
Hotel Ambassador
Jules Lande Orc
Hotel Biltmore
Mischa Raginsky O
Hotel Edison
Joel Shaw Orc
Hotel New Yorker
Bernie Cummins
Joan Hyldoft
Romayne & Brent
Blade Beauties
Hotel Pierre
George Gobel
Jo Sullivan
Stanley Melba Orc
Hotel Plaza
Mary McCarty
Mata & Hari
Mark Monte
Dick La Salle Orc
Maximillian Bergere
Hotel Roosevelt
Guy Lombardo Orc
Hotel St. Regis
Paula Drake
Milt Shaw Orc
Hotel Statler
Freddy Martin Orc
Hotel Taft
Vincent Lopez Orc
Hotel Warwick
Gloria Elwood
[illegible]
La Vie en Rose
Marjane
Cy Coleman 3
Sonny Kendis Orc
Latin Quarter
Chaz Chase
Alex Darcy
F Marzone Dcrs
Marion Colby
Gloria Le Roy
Los Pablos
Can Can Dcrs
Romano Trio
Art Waner Orc
Le Ruban Bleu
Pat Carroll

(Continued on page 61)

Strand, N. Y.

Count Basie Orch (14), *Thelma Carpenter, Bill Bailey, Orioles* (5), *George Kirby; "I Was a Communist for the FBI"* (WB), reviewed in VARIETY *April 25, '51.*

All-Negro bill at the Strand this week adds up to fair entertainment insofar as the demands of Broadway audiences are concerned, but the layout never achieves the sparkle and dash it likely would generate at Harlem's Apollo Theatre, a colored show standby. Count Basie's 14-piece band has little to do aside from backing the show, and of the supporting turns only hoofer Bill Bailey actually realizes his full potential.

Basie is limited to a teeoff instrumental and a subsequent brief piano interlude with the band. Winsome Thelma Carpenter, one-time Basie vocalist before going single, does four numbers for varying returns. "Happiness Is Thing Called Joe" nets here the best audience response.

Although inactive for the past five years, Bill Bailey shows that his feet have never lost their skill. He scores with fast-paced hoofing which leads into a sock impression of the late Bill Robinson. Throughout his routines, the terper peppers his steps with a string of running gags—some good, others mediocre. However, the overall bits are nicely sold and wham across for maximum values. A brother of songstress Pearl Bailey, he quit the stage to become a minister and reportedly has come back to earn enough capital to help build a new church.

The Orioles, vocal-instrumental quintet, open briskly with "I May Be Wrong" and segue into several other ditties to earn an okay salvo. Boys' harmonies have a showmanly touch but occasionally their arrangements tend to become too involved. Group is self-accomped with guitar and string bass.

George Kirby, spotted in the closing niche, pleases with his nifty impressions of Hollywood stars. From his carbon of the late Wallace Beery to his mimicking of James Cagney, Humphrey Bogart, Nellie Lutcher, et al, he clicks handily. *Gilb.*

Olympia, Miami

Miami, May 5.

Mel Torme, Slate Bros. & Sandra, Ciro Rimac with Charley Boy, Reinita & Rubita, Stan Fisher, Duke Art, Jr., Les Rhode House Orch, "Lullaby of Broadway."

Topliner Mel Torme has some tough competish for plaudits in the current lineup from Stan Fisher and the Slate brothers. Torme's delivery is an easy one, yet seems to contain too hep an approach for the regulars. His is not the full ranging vocalistics that usually impress here; aud build is slow, but he finally gets them with his lampooning of confreres Como, Sinatra, Monroe et al.

Tee off spot is a fast paced one with Ciro Rimac and his aides raising the tempo steadily via their Latin rhythms. It's the same standard stuff they've been doing with Charley Boy, Reinita and Rubita tossing the hips and shoulders for rousing reception.

Stan Fisher is a familiar here. He almost walks off with the proceedings via showmanly presentation of his harmonica virtuosity. "Hungarian Rhapsody" and "Slaughter On Tenth Avenue" are high spots. Does a medley of requests that contains mixture of pops and classics for a beg off.

Slate brothers garner as full reception as does Fisher with their fast gags and bits. Maintain a rapid tempo, with the dancing and waggery. Duke Art, Jr. and his "sculpture" has played here before and clicks again with his putty-characters for healthy stubholder returns.

Les Rhode and house orch are okay on the backgroundings. *Lary.*

Alameda, San Antonio

San Antonio, May 3.

Radio Rogues (2), *Payne & Foster, De Leon & Graciela, Fred Ketch & Pancho, Jack Spot, Melvin Winters Orch* (6), *Fernando Rubio; "Rincon Brujo"* (*Azteca*).

Another solid bill is on tap for local vaudegoers. This one is shy on vocalists but there is enough of everything else including some smart impersonations of vocalists to make this a fast-moving, highly entertaining show that holds interest for 90 minutes.

Jack Spot opens bill on a unicycle to turn in several smart routines. His "strip" bit on the high unicycle is good comedy as is a balancing bit with a tray and two full glasses of liquor.

A smart, well-polished offering is Payne and Foster. Duo plays musical glasses. They rub them lightly on the tips of the glass in harmony. "My Blue Heaven" is their top tune. Pair reverses the table to thump a group of rubber dolls and bells.

Especially for the kids is Fred Ketch and his dummy Panchito. His session of jokes with Spanish asides is socko. De Leon and Graciela, two dancers from Spain, do several smart routines. Their bit with castenets goes over big with the audience who likes this type of terping and music.

Headliners on the bill are the Radio Rogues, Jerry Hollywood and George Sells. Their impressions of film, radio and stage stars are tops. Duo's mimicing of Ink Spots, Jimmy Durante, Frank Sinatra and President Truman click. They have a smash close in a carbon of Gen. Douglas MacArthur making his famous closing remarks in his recent speech to Congress.

Lending good musical support in the pit is Melvin Winters' band which has been slightly increased in size to achieve a better musical balance. Fernando Rubio is an okay emcee.

Capacity crowd at early show caught. *Andy.*

Capitol, Wash.

Washington, May 6.

Don Cherry, Eddie Hanley (2), *Rey & Gomez, Manuel & Marita Viera; "Inside Straight"* (*M-G*).

Capitol lineup is pleasant enough but rather slow in pace and lacking in show stopping stature. Payees seem appreciative, but never move to all-out response. Baritone Don Cherry registers well with the juve portion of the house. His slow, lazy style makes him a jukebox natural, and he cannily sticks to the romantic, adding to his appeal for the bobbysox set. He lacks showmanship in delivery, though this very gaucheness is probably part of his appeal.

Cherry has a good baritone, which he uses in conventional crooner style. He's a young and handsome performer, with enough ability to take him up the showbiz ladder as he learns more of the tricks of his trade. Opens with "I May Be Wrong," goes on to his Decca hit, "I Apologize," then winds up first segment with "Bring Back the Thrill." Repeat of his initial disc click, "Thinking of You," roused the galleries.

Rey and Gomez, flashy team of Spanish terpers, are bell ringers in a routine of classic Castilian dances. Act is longhair for type audience, but payees liked and could have gone for more. Couple are consistently graceful and artistic. Handsomely costumed, they tee off with a number featuring deft castanet work. Male half of team solos in an 18th century traditional Spanish dance which clicks throughout. Two numbers, one a particularly interesting one accenting precision work, give team best send off of the show.

Eddie Hanley gets pleasant reception, despite fact that his routine is a perennial. He's added a mildly funny version of the TV singer of the future, in which sight is more important than sound. But there's still the taxi dancer skit and the pantomime of a femme at her morning toilette. Latter, despite its sameness, gets beaucoup chuckles and gives comic hefty send off.

Manuel & Marita Viera and a pair of musical monkeys round out bill. Like all animal acts, this one goes well. However, there's an abundance of patter and too little action. Highlight is a solovox solo, by one of the monkeys, of "People Will Say We're in Love." *Lowe.*

Hippodrome, Balto

Baltimore, May 6.

The Graysons (2), *Daydreamers* (4), *Wally Brown, Alphonse Berge & Co.* (5), *Jo Lombardi house orch* (12); *"Tokyo File 212"* (*RKO*).

This is a run-of-the-mill setup with Wally Brown handling emcee chores along with his own spot of funny matter built on mixed-up conversation. He is a frequent repeater here and has been around quite a while, but his stuff clicks for ample laughs and provides a good lift. The Graysons, mixed duo of balancers, open smartly making right niche for the Daydreamers to follow with their four-way handling of vocals.

Smart trio of males and a lone gal, has good arrangements of "South Pacific" numbers, an Irish routine and "Old Man River," all smoothly sold and good for ample audience response. Brown follows with his act after which Alphonse Berge and his standard flash of draping a trio of models into attractive gowns from bolts of cloth, provides a strong finish. Works fast and provides considerable appeal to the femme sector of stubholders.

(Biz, nag. . . . . *Burm.*

Palace, N. Y.

Ferdinand & Jerry, Lolo & Lita, The Weidlers (3), *Baron & Bernay, Burton & Janet, Theron Troupe & Rio Bros.* (3), *Leni Lynn, Archie Robbins, Elna Laun Dancers* (7); *"Santa Fe"* (Col) reviewed in VARIETY *April 25, '51.*

The Palace has embarked on a comparatively ambitious program in commemoration of its second anniversary of its return to vaudeville. During this month all bits are to have 10 acts so that advertising can claim "the biggest money's worth in town."

Despite 10 acts, the preem anni layout plays surprisingly well. Most of the individual turns have been pruned so that the overall running time is somewhat less than 90 minutes. Thus, with the elimination of most of the slow parts of individual turns, the program gives the illusion of speed and quality.

A project of this nature can be extremely wearing on house booker Danny Friendly, along with RKO theatre execs Sol A. Schwartz and Bill Howard. But their first venture into this type of booking is working out extremely well. Half the turns for the preem anni are listed in the New Acts column. They are Ferdinand & Jerry, Lolo & Lita, the Weidlers, Theron Troupe (8), and the Elna Laun dancers (7).

Headliner is Archie Robbins, a veteran of the major Broadway deluxers, who purveys a pleasant brand of comedy. He has a hep line of chatter and a sufficient number of funny lines to get him applause from all sections of the house.

Singer Leni Lynn, who has previously appeared here, impresses with a large voice for so small a frame. Her vocalizing has enough volume and melody to get across. Trio of tunes are well done for an appreciative mitt.

In the dance sector, Baron & Bernay do well enough when essaying overhead lifts and spins. They're done with rapidity and sureness. Straight terp passages aren't so good in comparison. They lack an essential smoothness so that they look like stage waits between the big tricks.

The Rio Bros. (3), hit home with their knockabout comedics. The early part of their turn can stand cutting or elimination. But their western bit, however, gets them off handsomely.

Novelty turn by Burton & Janet goes over well. Both do imitations, with male's takeoff of Charlie Chaplin having a good satirical flow. Their Groucho Marx impression and the Mae West rib make for applause getting moments.

Business of late has been sparse, but on the opening day (3) of this bill there were indications that this was the best premiere the Palace has had in months. If this continues, shaky future of the theatre as a vauder may be eliminated. *Jose.*

Casino, Toronto

Toronto, May 4.

Gypsy Rose Lee & Her Royal American Beauties (5), *The Albins* (2), *Norman Brooks, Don Henry Trio, Emil & Evelyn, Rex Doyle, Archie Stone House Orch; "Hunt the Man Down"* (*RKO*).

Gypsy Rose Lee, heading her own package deal here, is breaking the 16-year house record of the Casino, formerly held by singer Kay Starr. So great are the daily lineups the unit is doing six shows a day. With Miss Lee paying her company, she's in for 50% of the gross, with a $7,500 guarantee for the week. House will go $19,000, according to current estimate, giving the star a neat $9,500 as her week's share.

Strangely enough, top applause was snaffled by Norman Brooks, at show caught. This young lad talks and sings a la Al Jolson, but states he cannot help it—it's his natural speaking and singing voice. However, in his Jolson medleys, he socks over solidly on the late showman's styling. It is probably an intrinsic and sentimental tribute to Jolson's memory but Brooks was the one act, when caught, that had to actually beg off and leave the customers pounding ineffectively for his re-appearance.

Miss Lee's audience response is tepid but she still has that name-draw to drag them in. She makes two appearances; first with her "lecture" on anthropology and feminine anatomy, with live examples to bolster her "theories." Monolog is cleverly written and delivered, but perhaps too far over the heads of the localites. Interest perks in the parade of her nudie feminine types but chief attention, contrarily, is aroused when Miss Lee swiftly drapes the individual girls in her own dress designs and creations. Women in the audience went for this impromptu fashion show.

Miss Lee returns for an amusing monolog on the thoughts of a strip-teaser while peeling. Does some modified undressing but audience reception is mild. Maybe her unconsciously grande dame manner is becoming too sophisticated for the general vaudeville-goer. However, her past professional reputation has solid marquee lure; and her wardrobing is terrific, even for male appreciation.

Supporting acts get over satisfactorily. They're The Albins in their clever ballroom dancers' burlesks; the Don Henry Trio, harmonica clowning; Emil & Evelyn, spectacular teeterboard headstands, hand and foot catches. Rex Doyle, as house m.c., handles his chores commendably. *McStay.*

Chicago, Chi

Chicago, May 4.

Mills Bros. (5), *Mr. Ballantine, Ada Lynne, Vic & Adio, Louis Basil Orch; "Only The Valiant"* (*WB*).

New bill at the Chicago, though only a medium budget offering, indicates this flagship doesn't have to depend on big names as a drawcard, despite fact that booker Nate Platt has a most impressive roster lined up through the summer. Bill is smoothly paced and sports four topnotch acts that garner heavy applause.

Headliners, the Mills brothers, are perennials at this house and as usual get across neatly. Vocal group has a pleasant assortment of tunes, which are projected with a good share of novelty appeal. Boys do six numbers, opening with "Broke The Only Heart That Ever Loved You," then swing over to "Nevertheless," "Paper Doll," "Basin Street" (with simulated instrumentals) and "Window Washer Man." Closer, "Lazy River," is fine bit of warbling that gets them off solidly.

Hokey magi, Mr. Ballantine, clicks with his feats that never come off. Comic has a sure-fire delivery that interlards his sleight of hand, though often his gags sail over heads of payees.

Ada Lynne, working in the deuce, gets maximum results with her mobile mugg and vocal antics. Blond comedienne opens straight chirping "Ballad For Americans," then breaks into a flurry of swifties that immediately sets up the snickers. Gal has a highpowered a la Betty Hutton personality that shows up with her Girl Scout bit and on a semi-serious version of "You're Different."

Openers, Vic & Adio, are one of the best acro acts to play this house in ages. Lads have a cute idea in performing their feats while simulating interest in reading a magazine. It's a perfect setup for their type of seemingly effortless balance routines. Latin lads have a difficult feat in doing a hand-to-hand, with one coming down and lighting a cigarette off the other's lighted smoke. Boys walk off to a big mitt.

Louis Basil orch is effective at backstopping and demonstrates its top-flight musicianship with medley of gypsy tunes in opening slot. *Mel.*

Oriental, Chi

Chicago, May 3.

Clark Bros. (2), *Roger Ray, Gloria De Haven with Gene De Paul, Sherman Hayes Orch. "Great Caruso"* (*M-G*).

Combination of stageshow and film should rack up a new high for the past few months. Although revue is short, due to the film's length, it's bouncy and well-paced, all three acts getting fine reception. Sherman Hayes band gets session off well with a sharp, brassy number featuring the trumpet of Stan Wile, "Struttin' With Some Barbecue."

Clark Bros. follow in the same fast jazz groove. Their terping registers in fine style as does the team's solo challenge work.

Roger Ray ostensibly plays the xylophone, but between getting off some nifties and crabbing at the orchestra, he doesn't get a chance to show off his wares except for a few bars. After his running battle with the band he does a few soft shoe steps and has a paper bag gag that's amusing as a tag.

Gloria De Haven is one of the better Hollywood songstress. She starts off with a fast treatment of "I Want To Be Happy" but errs in switching her mood to the slow "Would I Love You" which comes off vocally, but not so well for audience reception.

Miss De Haven is better on the bouncy, "Call Me A Taxi," in which her peppy personality projects better. Does another slow torch, "Here Comes the Blues," a composition of her accompanist, Gene De Paul, who does a fine job. . . . . *Zabe.*

Apollo, N. Y.

Savannah Club Revue with Lucille Dixon band (12), *Manhattan Paul, Foster Johnson, Lewis & Allen, Toni Moro, Beecham & Theral, Betty McLaurin, Chris Powell & The Five Blue Flames* (6), *chorus* (12); *"Flame of Stamboul"* (Col).

This is one of the liveliest setups to play here in some time. With a solid lineup from Greenwich Village's Savannah Club headlining the bill, layout combine's comedy, song and dance expertly tailored for the Harlem flagship clientele.

Using their nitery format, the Savannah Club regulars open the show with a dancing chorus number that nets good results. Chorus, comprised of four showgals, six girl terpers and two men, projects plenty of s.a. to please. Manhattan Paul comes on next to take over the emcee chores. He rushes through three songs, hypoing turn with gag throwaways. Terpster Foster Johnson scores with his fast stepping routine.

Lewis & Allen, comedy turn, has expert delivery and timing. Segue from the usual funmaking offered here by the house comedians, the team's material is sock despite an occasional lapse into the indigo vein. Act also could be trimmed down a bit since it ran overlong at show caught (4). Toni Moro, Cuban singer, is in the fourth spotting. His warbling of Spanish and English tunes are in the routine Latino type flavor. Songstress Betty McLaurin (New Acts), a recent Harlem Amateur Nite winner here, makes her professional bow.

Highlighting the show is the Savannah Club's production number, "Cobra Rhapsody." Expertly choreographed and staged, it includes the entire chorus plus an exciting dance by Beecham & Theral. Entire number is colorfully set with purple lighting effects hypoing s.a. results.

In the closing niche, Chris Powell and the Five Blue Flames sock across a variety of tunes ranging from the slow-paced "Bewitched" to the swift-tempoed "Flyin' Home." Combo scores with hepsters in the audience but Powell should stick to music since his attempts at comedics fall to score.

Lucille Dixon band, comprising three rhythm and nine brass, has time for only two instrumentals in this overlong show. Band accents brass too much, but solo licks by Miss Dixon on bass and Taft Jordan on trumpet are handled with expert musicianship. Show winds up with entire cast taking part in a well staged finale.

Vaughn Monroe

Continued from page 1

tive bookings without radio lines in order to get into a spot where a pickup was possible. Same system is being tried on TV (DuMont now has a Saturday night series originating from the Rustic Cabin, N. J.), but its success in ballyhooing the bands playing the spot has yet to be determined.

Monroe thinks that a bandleader on TV must be more than just a leader—he must be a performer as well. He voiced the opinion that he himself might not have lasted long on video if he had been a straight instrumentalist. As it is, he pointed out, he's had to learn how to act a little and also do a buck-and-wing along with his vocalizing, so that he could take part in the show's production numbers.

TV has some advantages for bands in these days of spotty band business. Monroe pointed out that his is one of the few top coin orchs with top-priced sidemen that's been able to stay together between bookings. This has been made possible, he said, because of the weekly video show. As for a studio TV program, such as his, building a band's rep, Monroe declared he didn't think that would happen until video gets more widespread circulation where the name bands are booked. He took his orch out for five one-nighters last week, however, and noted that biz was SRO in the three cities with TV stations but less than capacity in the two which had no TV.

Maestro also asserted that it's physically impossible to mix one-nighters with a weekly video program. In addition to preparing the show several days each week from his home in Boston, Monroe must spend all day and evening both Mondays and Tuesdays rehearsing in the studio. This, coupled with his recording sessions, leaves little time for hitting the road.

Pulitzer Legit Go-By Old Stuff; Sometimes Even Agree With Crix

Failure of the Pulitzer Prize board this week to issue a drama award for the 1950-51 season was th. fifth time it has thus passed up the Broadway theatre. Other occasions were for the seasons of 1918-19, 1941-42, 1943-44 and 1946-47. The citations were started in 1917-18. The N. Y. Drama Critics Circle has withheld a best-play selection four times. Two of those, 1941-42 and 1943-44, coincided with the Pulitzer hold-off, while the others instances were 1938-39 and 1945-46. The first critics prize was for the 1935-36 season.

The two prizes have gone to the same play three times, "Time of Your Life," 1939-40; "Streetcar Named Desire," 1947-48, and "Death of a Salesman," 1948-49. For 1945-46, when the critics again no selection, the Pulitzer Prize went to "Abe Lincoln in Illinois." For 1945-46, when the cirtics again failed to make a choice, the Pulitzer nod went to "State of the Union." In 1943-47, when there was no Pulitzer citation, the critics picked "All My Sons." This season's critics award went to "Darkness at Noon."

The Pulitzer Prize for 1949-50 went to "South Pacific," which was actually produced late in 1948-49 and was given the critics' nod as the best musical of that season.

Skinner, Freyman Out Of Watergate Project; Touring Shows Lacking

Washington, May 8.

Deal for Richard Skinner and Evelyn Freyman, operators of the nearby Olney (Md.) Playhouse, to produce a six-week season of legit musicals this summer at the Watergate Theatre, on the Potomac here, has fallen through. Hitch was that touring Broadway shows, including "South Pacific," "Annie Get Your Gun" and other Rodgers and Hammerstein musicals, will not be available as expected. With the prospect of greatly increased expenses for local productions and a resident company, backers of the project withdrew.

Situation leaves the Watergate with six weeks open, from July 29 through Sept. 8. Local authorities have approached several New York producers, including some who previously sought to obtain the franchise for the spot, to assume operation for the summer. Among them is Martin Pole, said to be associated with the group which presented the highly successful "Kiss Me, Kate" engagement at Watergate last summer. However, nothing is set with him or anyone else.

Skinner and Miss Freyman will again have the strawhat at Olney this summer.

WHITEHEAD OFF ON OVERSEAS PLAY HUNT

Robert Whitehead, and his wife and production associate Virginia Boien, sailed last night (Tues.) on the Queen Elizabeth for a business-vacation in England and on the Continent. Besides seeing the London shows that have opened since his last trip, the producer will go to Paris to confer with Marcel Ayme regarding an adaptation of the latter's last season success, "Clerambard." Whitehead also expects to confab with S. N. Behrman, who is also crossing on the Elizabeth, about doing the adaptation.

On his return early in the summer, Whitehead will go ahead with two or three strawhat presentations of Donald Ogden Stewart's "Kidders," which he recently tried out at the Brattle Theatre, Cambridge, Mass., and plans to bring to Broadway early in the fall. He's also mulling possible productions of Chekhov's "Ivanov," provided he can get the adaptation he wants, and a new play by Mary Coyle Chase, author of "Harvey."

Whitehead's production of Carson McCullers' "Member of the Wedding," with Ethel Waters starred, ends this season's tour next Saturday night (12) in Rochester, but will go out again in the fall.

Barn Op in $280.90 Rap On Unemployment Insurance

Albany, N. Y., May 8.

A judgment of $280.90 against Dean Goodman, who opened the first strawhat in Chatham during the summer of 1949, has been filed by the State Industrial Commissioner for alleged failure to pay unemployment insurance in the second and third quarters of that year. The season at the Crandell, a film theatre, was terminated because of poor business.

Goodman had previously conducted summer stock in Maryland and had been connected with the management of a touring legitimate attraction.

Revamped Green 'Fathers' To Open 13½ Week Season At Barron Amphi June 1

Washington, May 8.

A revamped, stepped-up version of "Faith of Our Fathers," the Paul Green Sesquicentennial symphonic drama, will open a 13-and-a-half week run at the Carter Barron Memorial Amphitheatre June 1. Profiting by the mistakes of last season's shorter (six-week) run, which went $21,000 in the red, the Sesqui Commission hopes to break even this year.

Streamlining of the show goes right down to the very basis of last season's financial flop, the scale itself. The 4,000-seat outdoor theatre, recently renamed by Act of Congress after the late Leow-Metro exec, will have 3,000 general admission seats, at 75c, and 1,000 choice reserved seats at $1.50. In addition, there will be special group rates. With a maximum potential of $170,000 for the 81 performances, show will break even with an average 50% attendance.

Cast of 120, a slight increase over last year, will be headed by native son Charles Grunwell, ex of the Playwright Co.'s "Lost in the Stars," as George Washington. In addition to Grunwell, there will be four other Equity members in key roles. Major addition to staff is expected to be an 18 to 20-piece orch, replacing the organ scoring of last year's production. Latter will, of course, be local union tuners.

Pulitzer prizewinner Paul Green points out that past experience with such clicks as his "Common Glory" in Williamsburg, Va., and "Lost Colony," at Manteo, N. C., has proved that it takes several seasons to whip his historical pageants into shape. Special appeal for a family-type audience is being added via increased action, including battle scenes and live horses on stage, and added accent on the terp phases of show.

June 1 unshuttering date has been set to capitalize on the month's influx of graduating classes to Washington. The Capital Parks Service, part of the Interior Dept., which has supervisory control of the Amphitheatre, is cooperating in the tub-thumping campaign for the show. In addition, transportation companies, travel agencies and hotels are carrying flyers to drum up interest.

Paul Massman, director of the Sesquicentennial observance, is in charge of over-all details for the production.

Rev. Hartke's Reich O.O.; B'way Interest in D.C. Play

Washington, May 8.

Rev. Gilbert V. Hartke, head of the drama department of the Catholic University, will be gone two months this summer on a study among the German Catholics in relation to dramatic work. He is going under State Dept. (educational branch) auspices.

Father Hartke's work at the local Catholic U. has attracted professional attention among Broadwayites, such as Eddie Dowling, George Abbott and others. The school's current play, "Come Out Swinging," is being agented by Mrs. Ad Schulberg and has such producers as Abbott and Feuer & Martin interested.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama); O (Operetta).

Idiot's Delight" (CD)—N. Y. City Theatre Co., prod.; George Schaefer, dir.

"Seventeen" (MC)—Milton Berle, Sammy Lambert, Bernie Foyer, prods.; Hassard Short, dir.

"Two on the Aisle" (R)—Arthur Lesser & Thomas Hammond, prods.; Abe Burrows, dir.

HOLLYWOOD

"Tartuffe the Imposter" (D)—Actors Album-Albert Band, prod.; Band, dir.

'Wedding' Set For Fall; 150G Profit

"Member of the Wedding," Carson McCullers drama which winds up its season next Saturday night (12) in Rochester, will reopen Sept. 3 for a two-week stand in Detroit, then go to Chicago for an indefinite run. It is tentatively booked to the Coast and back after that. Ethel Waters, will again have her original starring role. However, Julie Harris will be succeeded by Betty Lou Holland in the principal featured part and Brandon de Wilde, who has about grown out of the role of the nine-year-old, will be replaced.

The Robert Whitehead production, which has already paid $150,000 profit on a $75,000 investment, will have earned about $25,000-$30,000 in additional profits as of this week, plus approximately $20,000 in bonds. About $15,000 of that will be distributed and the balance retained for reopening expenses, including rehearsals.

Sante Fe Strawhat Sets Albuquerque 1-Niters

Santa Fe, N. M., May 8.

El Teatro de Santa Fe, local strawhat operated by Ann Lee and Richard Charlton, will play one performance a week this summer at nearby Albuquerque. One-night move will involve considerable effort, but is expected to pay off in business, since Albuquerque has a 50,000 population. Shows will be presented in a large film house there. The nine-week season, opening July 3, will probably include "Silver Whistle," "Come Back, Little Sheba" and "Madwoman of Chaillot."

Lee-Charlton winter season, recently concluded, at the Sombrero Playhouse, Phoenix, was the most successful to date, with attendance running about 30% ahead of 1949-50. An innovation, likely to be repeated in future, was a deal with Paramount whereby Kirk Douglas and others of the cast of "Detective Story" guested in a one-week engagement of the Sidney Kingsley drama, prior to its film production. William Wyler, who directed the picture, was present for the week's legit run.

Miss Lee and Charlton plan to add a rehearsal hall, scene shop, kitchen and dining room to the Phoenix setup, probably in time for next season. Also, with the operations in both places now smoothly established, Miss Lee intends to resume her acting career, at least to the extent of guest appearances and single film assignments, while Charlton expects to do occasional directing.

Perils of Legit

Detroit, May 8.

It was just one of those opening nights when practically everything goes wrong. It happened to Frances McCann, playing the lead in "Kiss Me, Kate," which just ended a week's engagement at the Shubert.

"First off," said Miss McCann, "I fetched myself such a smack on the nose with the telephone receiver, that I couldn't see through the tears during the dressing room scene. Then, in the 'Wonderbar' waltz, I cast a shoe and went dancing around in sort of a step-and-a-half. Then the shade dropped from one of the lights and bopped me on the head."

Through it all, Miss McCann outwardly maintained her composure, with only a few in the audience catching on.

Al Woods' $1,000,000

A "Wall St. Lays An Egg" memento in connection with the late A. H. Woods was his frustration during the 1929 debacle in not being able to cover his margin. He was in Paris; the trans-Atlantic phones were clogged, ditto the cables, there were no trans-Atlantic passenger planes at that time, but as he, along with the many other American showmen suddenly trapped in Europe, saw the galloping numbers (in reverse) at the Paris brokerages, the feeling of frustration was something to behold.

A VARIETY mugg, then headquartered in Paris, saw it all in the near-Hotel Ritz branch of H. Hentz & Co., and at the Banque de Saint-Phalle on the Champs-Elysees, which got most of the show biz notables' patronage. This was frustration at its peak. As Woods, Winnie Sheehan, Bobby Crawford, et al., all financially marooned, so to speak, at that time in Paris, watched those quotations gallop downwards, all the tragedy of humankind was written on their faces. Everybody then was on margin—the Securities & Exchange Commission's edicts tightening up was an aftermath of the '29 debacle.

As for Woods, he had $1,000,000 in cash cached for an emergency. This was it—he thought. Somehow, he got word over to his wife, Rose, where to find that strongbox with the million in order to cover his margins. P.S.—He'd have been in the million had he been wiped out because, as it proved, this was another instance of throwing good money after bad.

Londoner Sees Drama-Loving Cops, B'way Legit Staffs 'Less Impolite'

London, May 1.

Broadway playgoers who gripe about shows and theatres there don't know how lucky they are. Compared to London's legit setup, Broadway theatregoing is not far from ideal, at least in many ways. That, at any rate, is the implication of an article on the "State of the Theatre on Broadway," which appeared recently in the Manchester Guardian. The piece was written by Gerard Fay, the sheet's show biz reporter and second-string drama critic in London, who recently visited New York.

In general, the article describes the Broadway theatre as about the same as London's, "only more so," in that its failures are more resounding and its hits more prosperous. Some of the New York theatres are "even shabbier" than London's; police and fire department supervision is stricter, and (this may startle some Broadway patrons) front-of-the-house staffs are "less impolite, perhaps because they are better paid and do not have to gouge a living out of the audience by looking for tips or for commission on sales."

Free Programs, Yet

The piece praises the Broadway setup of giving programs to patrons free, instead of selling them, as in London, and remarks that evening performances ring up between 8:15 and 8:45, as "it is the convenience of the patron that prevails, not the whim of the managements and players." Apparently the reporter is not aware of agitation in New York legit circles to arrange early curtains at least one night a week as convenience to playgoers, particularly commuters.

The no-smoking rule in Broadway theatres is mentioned, and the writer remarks that the absence of theatre bars (another change widely recommended among New York managers) "removes one of the least civilized features of the London theatre—the scrimmage for an ill-served drink at a high price during a short interval." The piece doesn't mention the absence of tea drinking at matinees, another difference from the London setup.

Commenting favorably on the way specially-assigned police keep traffic moving in the Broadway theatre district, before and after performances, the article also reports that in many cases the officer fills in the interval by going in and watching the play. He adds, "Perhaps this means that New York mounted policemen are encouraged to become impassioned theatre lovers; though, judging from the noises of disapproval I heard behind me during a matinee of 'The Rose Tattoo,' it must often mean that the policeman's simple moral outlook is outraged."

B'way Smash Hits Go Big On Road, Mpls. Sez, But Some Good Shows Find It Tough

Minneapolis, May 8.

Although the Lyceum's legitimate season, which ended a week ago (29) with "Peter Pan," brought only a total of 13 attractions, in point of total gross takings it set a new high for recent years. James Nederlander, the theatre's manager, claims this proves that the road is still very much alive, probably healthier than ever, for Broadway smash hits, as far as Minneapolis is concerned, anyway. Localites are attending in large numbers and paying higher admission prices for the privilege. Two shows had $4.80 tops.

Five of the 13 attractions, including one playing a return engagement and another here for the sixth time, alone came through for an aggregate gross of $243,000. "South Pacific" topped the list with $78,000 for 10 days. Here for a second time, "Mister Roberts" pulled $45,000 for seven nights and two matinees. The sixth local engagement of "Oklahoma" accounted for a $40,000 week. On its first trip to Minneapolis, "Kiss Me, Kate" drew $44,000 for six nights and two matinees. Katherine Hepburn in "As You Like It" grabbed $36,000 in a week.

But while the smash hits are getting more money by far in Minneapolis than legitimate attractions ever before were able to pull, the going is getting tougher for the lesser offerings, according to Nederlander, including many "ordinary good shows" like "Peter Pan" and "Come Back, Little Sheba," for example. Some of the these attractions, not in the smash hit class and minus draw names, didn't do too well here.

MET TENOR VINAY FOULS LEG IN HOT MPLS. DIVE

Minneapolis, May 8.

Ramon Vinay, singing the lead role in the Metropolitan Opera's production of "Pagliacci" at Northrop Auditorium here last week, took a dive during the performance and suffered twisted right leg tendons. The accident occurred just before the performance's end, and the audience wasn't aware of it.

After murdering his wife and her boy friend in the opera's last scene, Vinay is supposed to step through a false drum and drop dead prior to a blackout descending on the stage. But he miscalculated and fell as he hit the drum. Doctors found no broken bones, but Vinay is confined to his hotel bed and unable to walk, and will have to postpone a scheduled trip to Mexico.

Impetus given to the four-performance engagement by the interest in "Die Fledermaus" is credited in part for the fact that the Met for the first time here played to complete capacity for the three nights and matinee. Mail orders sold out "Die Fledermaus" more than a month in advance and an estimated 4,000 had to be returned unfilled.

Houston Lyric Layoff

Houston, May 8.

Houston Lyric Theatre, which last summer presented a group of lavish outdoor musical productions, won't be active this summer, according to Robert Altfeld, co-producer of the operettas.

Present material shortages and unsettled national conditions, were given as cause. Group plans to reactivate next summer.

Stars' Exodus From B'way Shows At Season's End (June 2) to Set Record

Exodus of stars from Broadway shows at the end of the season, effective June 2, will probably be the most extensive in legit annals. Including the established hits, 10 top-billed players are making permanent exits and two others are taking summer layoffs. Only two stars in established successes are sticking through the hot months. However, 14 others in new or uncertain productions are contractually committed to continue through the summer.

Those permanently leaving established-run shows are Celeste Holm ("Affairs of State"), Rex Harrison and Lilli Palmer ("Bell, Book and Candle"), Nancy Kelly ("Season in the Sun"), Mary Martin and Ray Middleton ("South Pacific"), Paul Kelly and Uta Hagen ("Country Girl"), and Jose Ferrer and Gloria Swanson ("Twentieth Century"). Only stars in established hits who are definitely set to remain are Ethel Merman ("Call Me Madam") and Carol Channing ("Gentlemen Prefer Blondes"). Anne Jeffreys ("Kiss Me, Kate") and Claude Rains ("Darkness at Noon") will take summer vacations.

Those committed to remain, but whose shows are either recent arrivals and/or questionable bets to span the summer months, include Shirley Booth and Johnny Johnston ("Tree Grows in Brooklyn"), Dennis King ("Billy Budd"), Sarah Churchill and Robert Sterling ("Gramercy Ghost"), Nanette Fabray ("Make a Wish"), Fredric March, Florence Eldridge, Jane Wyatt and Kent Smith ("Autumn Garden"), Gertrude Lawrence

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'Exhausted,' Channing Out Of 'Blondes'; Holm Injures Leg But Keeps on in 'State'

Carol Channing, suffering from "exhaustion," has been out of the cast of "Gentlemen Prefer Blondes," at the Ziegfeld, N. Y., since April 30 and is not expected back until next Monday (14). Bibi Osterwald, who has gone on for her during previous absences, is again subbing for the star. There were reportedly a number of refunds last week because of Miss Channing's absence.

Celeste Holm, star of "Affairs of State," sustained a rupture of a small artery in her leg Monday night (7), delaying the curtain at the Music Box, N. Y., for about an hour. However, after having a pressure bandage put on the injury, she was able to play the performance. She was said to be much improved and ready to go on as scheduled last night (Tues.). She's due to withdraw from the comedy June 2, at the expiration of her run-of-the-play contract, with June Havoc set to take over as star.

ABBOTT MULLS ANOTHER MUSICAL FOR B'WAY

George Abbott's next Broadway stint will probably be another musical, for which he intends to supply the book and be producer-director. He's mulling several straight plays as possibilities and figures on completing the adaptation before approaching anyone to do the music and lyrics. He'll spend the summer at his place at Sands Point, L. I.

Meanwhile, he's doing tentative casting for a second company of "Tree Grows in Brooklyn," which has settled down for a run at the Alvin, N. Y. He produced and directed the show and collaborated with Betty Smith on the book, with Arthur Schwartz providing the music and Dorothy Fields the lyrics.

Haymes Lead in Dallas Version of 'Miss Liberty'

Dallas, May 8.

Dick Haymes has been signed to appear here in the role of Horace Miller, leading romantic role, in "Miss Liberty."

The Irving Berlin-Robert Sherwood musical is to be staged here Aug. 6 to 19 by the Dallas State Fair Musicals, at State Fair Auditorium.

Celia Johnson Seen In London 'Country Girl'

Celia Johnson will probably play the Uta Hagen part in a London production of "Country Girl," deal for which is in negotiation. Identity of the British management isn't disclosed, but the show is reportedly ready to go into rehearsal shortly.

Scandinavian and German rights to the Clifford Odets drama, the original edition of which is at the Lyceum, N. Y., were sold last week by the author's agent, Harold Freedman, and immediate productions are scheduled for Copenhagen, Stockholm, Berlin, Vienna and Berne.

Skinner Taking 'Paris' to Barns

Cornelia Otis Skinner may try out her new one-woman show, tentatively titled "Paris in the Nineties," in several strawhats this summer. If it is not ready by then, she will give it an out-of-town break-in early in the fall before bringing it to Broadway. For the first time, she will use "suggestions" of scenery, which Donald Oenslager is designing.

Inspired by the Toulouse-Lautrec posters, the show will have music by Kay Swift, and Miss Skinner will sing and dance. Unlike all her previous shows, "Paris" will have a somewhat bawdy tone and she expects that, instead of receiving recommendations from ladies' clubs, it may get censor attention.

Actress-author, who recently returned to New York after gathering background material in France, has no idea of what her new show may cost to produce. She says she's afraid to think about it.

GREENWOOD TO COAST; NIXES TV BIDS TO REST

Charlotte Greenwood returned to the Coast with her songwriter-husband Martin Broones last weekend, directly following the folds of the Cole Porter musical, "Out of This World," in which she starred for 20 weeks on Broadway. Comedienne nixed a number of TV offers, preferring to rest on the Coast before essaying any tele this season, and probably not until next fall.

Miss Greenwood's deal was on percentage, sliding terms giving her from $2,500 to $2,700 a week. Up to her last statement (April 28), the gross was $1,051,884.98 (including the tryout tour of seven weeks), indicating to the comedienne that even "a million dollar business" is no sinecure for profit, at least from the viewpoint of a Broadway musical, when a show folds at a loss, as "World" did.

'King and I' Tunes Set For Traveling R&H Musicale

Pittsburgh, May 8.

"Music for Mt. Lebanon" series in Pittsburgh, booked "A Night with Rodgers & Hammerstein" for next October. Originally, the 52-person attraction was announced to carry selections from "Allegro," "State Fair," "Carousel," "South Pacific" and "Oklahoma." Ever since "King and I" opened and was rated a hit, Fay Olmstead, president of the Mt. Lebanon enterprise, has been after the sponsors to include numbers from the new Gertrude Lawrence success in the line-up, too. Last week Olmstead was informed that they would.

Incidentally, in grabbing the R-H musicale for just a one-nighter (its 1951-52 tour will open in Mt. Lebanon Oct. 8), that group got in ahead of the Civic Light Opera Assn. of Pittsburgh, which decided, only too late, that they wanted an entire week of the show outdoors in the Pitt Stadium this summer.

Switcheroo

The day following a performance by Cornelia Otis Skinner of her one-woman theatre in Washington recently, the backstage crew was carrying the furniture, props and costume trunks out of the theatre, when a passerby stopped to watch.

"I should think," the fellow said after a moment, "that all you men would be ashamed of yourselves having one woman working for you."

Indie Ticket Nominated By Chorus Equity For 1st Time in Its History

For the first time in Chorus Equity history an independent ticket has been nominated in the union's annual election. The slate, representing the conservative forces in the singer-dancer organization, was filed last week with a statement urging the election of members "truly representing your views, not merely the views of a self-perpetuating group."

Nominees on the ticket were Pat Rogers, recording secretary, to serve one year; Betty Jane Keating, Paul Lyday, John Schmidt, council, to serve three years; May Muth, council replacement, for one year; John Dorrin, Miss Keating Lyday, Miss Muth, Robert Neukum, Schmidt, Norval Tornsen, executive committee, three years, and Jeff Warren, executive committee replacement, one year.

The regular ticket, regarded as more or less extreme liberal, was announced several weeks ago by the nominating committee. It includes Prue Ward, recording secretary; Joseph James, Eddie Weston, Paula Purnell, council, three years; Frances Rainer, council replacement, one year; Leigh Allen, Leon Bibb, Barbara Ferguson, George Bockman, Polly Ward, Maria Harriton, Del Horstmann, executive committee, three years; Marcia Maier, executive committee replacement, one year.

As with the parent group, Actors Equity, the entry of an independent ticket indicates that this year's Chorus election will be strenuously contested. However, from a political angle, the situations in the two unions are reversed. That is, whereas in Chorus Equity the regular ticket is regarded as relatively leftish and the indie slate is conservative, in Equity the regular lineup is conservative and the liberal forces are expected to enter an indie ticket before the deadline Friday (11).

The Chorus annual meeting and election will be held June 8. The Equity meeting and balloting takes place June 1.

PREP BEATON 'GIRLS' IN BRITAIN FOR N.Y. BOW

"The Gainsborough Girls," Cecil Beaton period play, will be tried out by Henry Sherek, in association with Aldrich & Myers and Julius Fleischmann, at the Brighton Festival, beginning July 16, and is due in London in mid-August. Beaton will do the scenery and costumes for the show, but the director and leads are not set. The idea is to bring the show to the U. S. following its London run.

Richard Myers, who sails Saturday (12) for Paris for a vacation, will be on hand for final rehearsals and the Brighton premiere, and may stay for the London opening. Also due to be there at the time are Fleischmann and Otto Preminger, the latter their associate in the Broadway and Chicago productions of "Moon Is Blue." Preminger sails for England in a few days, but will be back in about two weeks to remain in charge of the New York office until just before the "Girls" tryout.

Richard Aldrich, currently serving a civilian retraining hitch with the Navy, will remain in Washington except for weekends in New York.

On Her Way

Gloria Marlowe, understudy to Doretta Morrow in "King and I," leaves that show next week to play her first principal part, May Parcher, the girl next door, in "Seventeen." Stephanie Augustine succeeds her in "King and I."

She previously was in the ensembles of "South Pacific" and "Annie Get Your Gun."

Cohen's $17,500 'Wish' Suits vs. SOMC Involves Stopped-Payment Check

Bob Gordon to Operate 2 Hotel Arena Theatres

Hotel arena theatres will be operated this summer by Broadway director Robert H. (Bob) Gordon at the Copley Plaza, Boston, and the Mount Royal, Montreal, both units of the Sheraton chain. Gordon, who will offer an eight-week season at each spot, with rotating productions, is currently negotiating in New York for plays and casts.

Gordon staged the Broadway productions of "Call Me Mister," "Inside U. S. A." and "Along Fifth Avenue."

Brown Vice Nolan In 'Courtin' Time'?

Hollywood, May 8.

Joe E. Brown may replace Lloyd Nolan as star of "Courtin' Time," the William Roos-Don Walker-Jack Lawrence musical, due on Broadway next week. The comedian, who recently played the part of Cap'n Andy in Metro's remake of "Show Boat," planed east over the weekend to attend performances of the legiter in Philly, where it's currently trying out.

Deal is understood to be for Nolan, who has been out of the cast for several days because of laryngitis, to play tomorrow night's (Wed.) performance to see whether he'll be able to get through it. Apparently the question is not so much Nolan's ability to play the New York premiere, scheduled for May 16, but whether his voice would hold up for a continued run.

If indications aren't promising at tomorrow night's performance, the idea is for Brown to get up in the part as quickly as possible and, if not able to step into it this week in Philly, at least to be able to play it at the New York premiere and thereafter. Nolan was announced last week as leaving the cast permanently, with the show folding, but it was later decided to continue, with Brown on hand as possible replacement. Meanwhile, Alfred Drake, director of the show, is subbing as star, but has refused to take the role for New York. Nolan got good notices in Philly.

Billie Worth Co-Star

Billie Worth, now featured in "Cousin' Time," will be co-starred when the show gets to Broadway. Idea is understood to be that, because of the uncertainty about the male lead, to give greater emphasis to the femme lead.

Carmen Matthews, principal supporting player, will be given top featured billing in New York.

$1 Down, $1 Week Plan To Hypo Memphis Barn B.O.

Memphis, May 8.

The Memphis Open Air Theatre, to hypo their boxoffice during the 1951 season, is offering an installment plan on tix, in a "$1 down-$1 a week" scheme. This is believed to be the first time for such a gimmick in summer theatres.

The MOAT directors told VARIETY that patrons may pay $1 down and $1 a week or "suggest a reasonable plan of paying for their advance tickets." The pay-as-you-go plan also gives the ducat buyers the MOAT's benefit of the pre-season bargain rates of $10 for all six shows.

Local employers are also going along with the stunt in encouraging their employees to buy ducats out of their weekly pay envelopes. Evidence of the new plan has already mushroomed to Greenville, O., where a local editor is also giving the stunt play in his columns and encouraging readers and local merchants to follow suit.

Edmund Orgill, prexy of Orgill Hardware Co. here, who is paying half the cost of all season tickets for his some 100 employees, told VARIETY that he believes in good entertainment for his employees even if he has to pay for it.

Show-of-the-Month Club, which has had an up-and-down history during the last couple of seasons, was clipped last week with a $17,500 damage suit for allegedly running out of a ticket deal for one Broadway show and, after a tussle with the Shuberts, as agent for four preview parties of another. The court suit, involving a stop-order on a $17,500 check for tickets, was brought by the management of "Make a Wish." The parties are for preview performances this week of "Flahooley."

In the case of "Make a Wish," co-producer Alexander H. Cohen, besides bringing suit in N.Y. Supreme Court, took the matter to the ticket code authority of the League of N.Y. Theatres. At a meeting last Friday (4), Cohen outlined the situation to code authority members James F. Reilly, Warren Munsell, Paul Dullzell, Alfred Harding, Louis Schonceit and Milton Weir. He explained that he was not entering a protest, since he had already entered suit for the $17,500, but that he had asked a "hearing" so he could give full details of the matter and urge that the code authority extend its regulations to cover subscription organizations as well as ticket brokers.

Unfavorable 'Review'

As Cohen related it, Sylvia Siegler, SOMC president, originally sought to order $50,000 worth of tickets for the Broadway run of "Wish," and offered to give him a $17,500 check as deposit. He refused that, but accepted her check for that amount of tickets. Subsequently, he said, Miss Siegler attended a dress rehearsal-preview and, after walking out at the intermission, ordered payment stopped on the check. Then, he added, on the basis of the first half of the dress rehearsal-preview, she published an unfavorable "review" of the production in the SOMC Bulletin, which goes to an estimated

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W. Katzell Slapped With Six More Judgments For $15,473 in 'Alive' Flop

Producer William R. Katzell, against whom various judgments are already pending in connection with last season's Broadway flop, "Alive and Kicking," was rapped last week with six more such actions totaling $15,473. Four of the suits named Ray Golden, co-producer of "Alive and Kicking," as co-defendant. Another named Richard Diamond, his financial partner, as co-defendant. The remaining one was against Katzell alone. All the judgments were filed in N.Y. Supreme Court and all were undefended.

Largest of the suits, for $9,058, was brought by Eaves Costume Co., and represented costumes for "Alive and Kicking." It named Katzell and Diamond. Next was one for $4,361, brought by Joseph Maharam, for textiles used in the musical, and naming Katzell alone. Others, against Katzell and Golden, represented delinquent royalties, with the plaintiffs and amounts including composer Sammy Fain, $784; lyricist Paul Francis Webster, $984; arranger A. Ross, $72, and composer-lyricist Sonny Burke, $212.

LONDON 'THREE SISTERS' LOOKS OK DUE TO CAST

London, May 8.

"Three Sisters," which opened at the Aldwych, May 3, should draw because of its distinguished cast. New translation of the Chekhov piece, presented by Tennent Productions, drew divergent press reaction, although the acting received unstinted praises. Tempo was described as somewhat soporific, with play considered gloomy for a Festival of Britain offering.

Play was adapted by Peter Ashmore and Mary Britnieva, and was directed by Ashmore. Ralph Richardson and Diana Churchill head the cast, with Celia Johnson, Margaret Leighton and Renee Asherson as chief support.

Production had preem at Manchester, and was brought in after a brief tour

Plays Out of Town

The Merry Widow

San Francisco, May 1.

Civic Light Opera Assn. (Edwin Lester) production of musical revival in three acts with music by Franz Lehar, revised book by Milton Lazarus, additional and revised lyrics by Forman Brown, from English libretto of Adrian Ross. Stars Paul Henreid, Jane Pickens; features Robert Rounseville, Ralph Dumke, Sig Arno, Jeanne Fenn. Staged by Vladimir Rosing. Dances, Aida Broadbent; sets, George Jenkins; costumes, Adele Palmer; musical number staged by Peter Hamilton; choral direction, Mario Silva; musical direction, Arthur Kay. At Curran, San Francisco, April 30, '51.

Major Domo	Kirby Smith
Nish	Sig Arno
Popoff	Ralph Dumke
Natalie	Jeanne Fenn
Vicomte St. Brioche	Earle MacVeigh
Olga	Kitty Mattern
Sylvaine	Frances Russell
Marquis Cascada	Robert Nash
Capt. de Jolidon	Robert Rounseville
Novikovich	Gus Schilling
Khadja	Paul Keast
Sonia	Jane Pickens
Prince Danilo	Paul Henreid
Michel	John Marshall
Lolo	Sandra Zell
Dodo	Florence Brundage
Jou-Jou	Terese McGrain
Clo-clo	Carol Risser
Margot	Joyce Blunt
Frou-frou	Joan Collenette

This yet another effort to turn back the light-opera clock by Edwin Lester doesn't measure up to his past efforts, in spite of effective acting by Paul Henreid and earnest singing by Jane Pickens. Carl Brisson is slated to succeed Heareid.

There are some big moments in the saccharine vehicle to reward the nostalgic-minded, including such oldie music gems as the "Merry Widow Waltz" and "Vilia," but slow pacing and not too sparkling though colorful costuming, especially in the first stanza, put a brake on the basically gay though dated theme. The second and third acts show an improvement in tempo and production, but these are not enough to pull it over to the plus side.

Dancing in the main is far from spirited, excepting a cancan number which clicks better than average.

Settings by George Jenkins and costumes by Adele Palmer would be more than adequate, if content and pace of general performance were exceptional, but the extra burden placed on them shows the strain.

Henreid turns in a warm, pleasing job that shows that the musicomedy medium is within his scope. Miss Pickens' handling of her role, both in appearance and singing skill, drew a hefty okay from opening-nighters.

Obviously this revival will need much tailoring to give it movement and substance, to keep step with the hearty work done by most of the cast members, including Robert Rounseville, who turns in a fine supporting singing chore; Jeanne Fenn, Ralph Dumke, Gus Schilling, Earle McVeigh and Robert Nash, among others.

Generally scanned the "Merry Widow" is less than inspiring in its overall effect. *Ted.*

On Your Mark
(PLAYHOUSE, PITT)

Pittsburgh, May 3.

Pittsburgh Playhouse production of revue in two acts (30 scenes). Music by George Bauer; lyrics by John Rox, Albert G. Miller, Leonard Gordie and Frank Wagner; sketches by David Crantz and William Putch; special numbers by Charles Gaynor and Robert Schlitheuf. Staged by Fred Burleigh. Dances and musical numbers by Frank Wagner; musical direction, Bauer and Margaret Jones; sets by Paul Trautvetter; costumes by Barbara Latty; technical direction by Gino Conte.

With Marvin Arnold, Lu Beery, Elsie Ford, Jackie Sloan Hanson, Gene Kaufman, Corinne Kessler, Mara Landi, Marjorie Lane, Bill McDonald, William Mille, William Putch, Lucy Seibert, Donna Thomas, Ray Tudor and Donna Jean Young. At Playhouse, Pittsburgh, May 4, '51.

Pittsburgh Playhouse, where "Lend An Ear" got its start (a compilation of several Charles Gaynor shows here), has a pretty high standard in these annual revues, but "On Your Mark" doesn't quite meet them. About a little less than half of the show is smart and clever, but too much is dull and amateurish. Whole musical comes nowhere near matching the 1950 and 1949 productions, "Fifty Grand" and "Of All Things," and of course isn't in the same class with the Gaynor opuses.

Several numbers, however, could probably find a quick sale in the Broadway revue marts, but the production generally is spotty. George Bauer, who was musical director of "Ear" in New York, has written the music, and much of it bears repeating. His best tunes are "Zodiac Song," "Everybody Likes Him But Me," "State I'm In." Also a little thing called "Two Sweethearts" which he tosses in carelessly in a funny first-act finale, which burlesques one of those old-fashioned summer operettas and what happens onstage with mosquitos and when the rain comes. Gaynor, who has a sentimental attachment for the Playhouse for obvious reasons, has contributed one of the best numbers in "On Your Mark," a cleverly-worded lampoon of pinup girls past and present, in which Lucy Seibert wraps up the comedy honors she's been gathering all evening.

Sketches by Dave Crantz and William Putch are generally okay. Crantz's "Theatrical Cocktail Party," with Marvin Arnold as an amusing commentator, is well-staged, but needs a better finish; his takeoff on the Kefauver hearings, in which the mystery sponsor turns out to be Hadacol, has a comic spit and polish, and his "TV Cowboy," a rich lampoon of the obvious, is handled expertly by Ray Tudor. Putch, who does a good job in the cast, too, pokes fun at earthy Italian films like "Bitter Rice" in a funny skit titled "Bitter Lichi Nuts." "Different Kind of Guy" is another highlight. It's a takeoff in those "My Man" laments. Rest of show is undernourished.

Frank Wagner has staged some attractive dances, which are well done by William Mille, Lu Beery, Jackie Sloan Hanson and Bill McDonald. Donna Young, Donna Thomas, Gene Kaufman and Marjaria Lane have nice voices, and there are a couple of good solid all-around comedy performances by Mara Landi and Elsie Ford, especially the latter, a Nancy Walkerish sort who should go places. On the male end, Arnold, Tudor and Putch carry the load and are okay.

Trouble with too many numbers is that they start off with pretty good ideas and then waste away to nothing. Fred Burleigh has done some good work staging the sketches and Paul Trautvetter's settings are economical and attractive. Nobody will go away from the Playhouse exactly unhappy, just slightly disappointed. That's because the community theatre's average on these annual musicals has generally been so high. *Cohen.*

Bottom of the Pile

Pasadena, May 4.

Pasadena Playhouse production of comedy in three acts (four scenes) by Ernest Vajda and Clement Scott Gilbert. Directed by Barbara Vajda. Set by Scott McLean. At Playhouse, Pasadena, Cal., May 2, '51; $2.40 top.

Dinka	Elaine van Patten
Anthony Dunlap	Don Shelton
Pamela Marshall	Jessie Cavitt
Rommey Wigmore	James Wellman
Alexander Northbane	Paul Maxey
David Sherry	Gerald Blatner
Roy Hamilton	Gar Moore
Carla Huston-Smith	Lisa Ferraday

It's been a long time since the Pasadena Playhouse came up with anything in the way of a tryout that showed any great promise. "Bottom of the Pile" does nothing to reverse the trend. Talky and over-written, it has only a good idea to offer, and probably would fare much better as a film possibility than a Broadway effort.

Script by Ernest Vajda and Clement Scott Gilbert tells the story of a young man who inveigles a legit actress into posing as his wife, to make him more desirable to the spoiled Brazilian heiress he wants to marry. The usual romantic complications follow, but the scripters provide a twist in having the whole plot exposed as merely an attempt to show off the boy's playwriting talents. The scheme, of course, is the basic plot of the play he wants her to do.

Save for one scene of the second act, there's too little hilarity to keep the vehicle moving. A complete rewrite would be necessary before "Pile" could make any impression on Broadway, and Vajda and Gilbert haven't indicated in their construction of this version that they could carry a rewrite through to a successful conclusion.

Barbara Vajda (wife of the coauthor) hasn't helped any with a stilted directing that hampers the cast. Jessie Cavitt is appealing as the actress and Don Shelton is convincing as a leading man. Gar Moore and Lisa Ferraday, in the other top roles, are pleasing.

As usual, Scott McLean has contributed a fine set. *Kap.*

Future B'way Schedule

"**Getting Married**," ANTA Playhouse, May 13 (playing previews).
"**Flahooley**," Broadhurst, May 14 (playing previews).
"**Courtin' Time**," National, May 16 (trying out).
"**Idiot's Delight**," City Center, May 23 (rehearsing).
Actors Repertory, President, June 6.
"**Seventeen**," unspecified Theatre, week of June 11 (rehearsing).
"**Two on the Aisle**," Hellinger, week of July 9 (rehearsing).
"**Saint Joan**," Cort, Oct. 4.

College Plays

Come Out Swinging

Washington, May 2.

Catholic U. of America (Speech & Drama Dept.) presentation of musical comedy in two acts (14 scenes) with book by Leo Brady, lyrics by Brady and Edward Cashman, and music by Cashman. Staged by Rev. Gilbert V. Hartke, with Dr. Josephine McGarry Callan as coach. Production consultant, Charles Nelson; sets and lighting, James D. Waring; dances, Mary Day; costumes, Joseph Lewis; musical director, Sidney Seidenman, Jr.; choral direction, Cashman. At University Theatre, Washington, April 27, '51.

Catholic U.'s speech and drama department, which periodically bobs up with an original which makes the grade to Broadway, has another production of decided promise. "Come Out Swinging," this year's campus-written musical, is overall a smoother, faster show than "Thank You, Just Looking" of two years back, which opened on Broadway as "Touch and Go."

"Come Out Swinging" is in the "Best Foot Forward" tradition, ready-made for a cast of unknown talented juveniles in search of a vehicle.

The book by Leo Brady, of the Catholic U. faculty, author of "Edge of Doom," is built around a police boys' club in a large city. The teenagers are training for the championship boxing bouts to win a jeweled belt and Caribbean cruise. Prize is given by a belt company as a promotion stunt tied in with its sleek model, "Miss Leathercraft," who looks as though she might better be named, in the words of a neighborhood gal who sees her cheesecake picture, "Miss Rawhide." Complications include one of the kids falling for Miss Leathercraft, an old punch-drunk fighter walking off with the belt, and a very juvenile love triangle.

Brady, and Edward Cashman, who wrote the songs, do a fine job of keeping the action fast and the specialties topical. One number, taking off from the Kefauver crime probe, has a lineup in a precinct police station, with the prisoners singing an ensemble number, "The Small-Time Crook," and insisting that they'd do better on TV than the bigtimers who testified before the Senate committee.

A spinster arts and crafts teacher at the Police Club sings a song to the girls to "Just Be Available with the best lines of the night; and there's a model agency number which, with some polishing, would do very well. First act winds up with a ballet in an 1890 saloon, which is an unusually colorful number. There's also a comic boxing scene in which both finalists for the jeweled belt try to throw the fight.

Father Gilbert Hartke, head of the speech and drama department, who staged "Come Out Swinging," has his troubles though. Some years his students produce some good singing voices. Other years there are some firstrate dancers. But he's never lucky enough to get both in the same year. The new musical is blessed with fine dancing and some clever comics, but lacks good solo singers, although the ensemble work of the chorus is better than usual.

Two girls top the cast. Diana Shane, as Mickey Oliver, tough neighborhood girl with a heart of gold, shows herself to be a comedienne with a nice sense of timing and a graceful hoofer. Pat Atkinson, who plays the old-maid teacher, is an outstanding comic whose every gesture on stage was good for laughs when caught. The male leads, Robert Conforti, H. Joseph Plummer and Ted Doyle, are more than adequate for their roles, despite the lack of a singing voice among them. Show also boasts a nice dancing pair, Joe Bibersfein and Yvonne Gumbel. *Lowe.*

Rhondda Round-About

Pittsburgh, May 3.

Carnegie Tech Drama School production of drama by Jack Jones. Staged by Basil Langton. Sets by Russell Stang. Lighting by Derick Van Schoonhoven. At Carnegie Tech., Pittsburgh, April 17, '51.

First American production of "Rhondda Round-About" by Jack Jones, Welsh playwright, has been handsomely mounted, imaginatively staged and well-acted by Carnegie Tech, one of the country's leading dramatic schools. But the play itself doesn't look strong enough for Broadway. It's laid in a Welsh coal-mining center at the height of the depression in the fields, shortly before the outbreak of World War II, and while some of the writing is fairly impressive, the whole thing lacks dramatic cohesion and point.

Jones has come up with a lot of interesting characters and a few who are rather hollow, especially a drunken, poetic veteran of the first World War, who has been

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Inside Stuff—Legit

Vet critic Samuel T. Wilson of the Columbus (O.) Dispatch took note in a recent column of the annual failure of the Theatre Guild to fulfill its promised subscription lists in the hinterlands. Wilson wrote: "The prime local question of the moment again is 'what's the Theatre Guild going to do about the other three plays on its subscription list?' Here we are into spring, and not so much as a hint of whether the subscribers are to get shows or refunds, with or without excuses.

"The Guild subscription series was established across the country originally to develop and to hold an audience for the living theatre. A guaranteed audience was to be created so that Guild productions and those of other managers could tour without too great financial risk. So the Guild got its audience assembled and then started not giving it a full quota of plays. Just a token number in recent years.

"One wonders if the economically profitable preoccupation with a weekly air show has made the Guild directorate a bit forgetful of the obligation it owes its following in another section of the entertainment world. And the obligation it owes the house managers on its circuit. If the usual Broadway attractions are lacking, what's the matter with arranging for an occasional ANTA production to tour the subscription cities? After all, ANTA is supposed to be committed to a program aimed at keeping the theatre alive. Or is that program concerned solely with tieups with little theatre and amateur groups?"

Guild subsequently notified Hartman theatre manager Robert F. Boda it was mailing checks from New York, refunding money to Columbus subscribers for three undelivered plays this season. Guild promises that if it does send anything through this late in the season, subscribers will get first choice of seats. This is the biggest refund made there since the Guild came into Columbus.

New York Times under Berlin dateline reported leftwing writer Bertold Brecht's peace play, "The Trial of Lucullus," had gotten him in bad with Commie comrades of the Eastern Zone. This play is not, as Berliners think, newly written.

It was offered to the Columbia Workshop in New York during 1946 and was turned down.

Cost of the eight new ballets which featured the recent three-week run of Ballet Theatre at the Met Opera House, N. Y., ran to $58,580, the company admits, instead of the $50,000 stated in last week's (2) story. Company claims its gross for the three weeks was $130,568, and not $100,000, as quoted. They also claim operating loss of $12,547 rather than $30,000.

Legit Bits

Lawrence Langner, in addition to **Gertrude Lawrence**, will speak at the luncheon-meeting tomorrow (Thurs.) of the Stock Managers Assn., at the Astor Hotel, N. Y., when **Basil Rathbone** and **Kay Francis** will receive awards as the "most cooperative" stars of last season. The affair is open to the public . . . **Gertrude Applebaum**, production assistant for **Courtney Burr** and **Malcolm Pearson**, sailed for Europe yesterday (Tues.) to confer with London managers about a West End production of "Season in the Sun" . . . Text of **F. Hugh Herbert's** "Moon Is Blue" will be published May 21 by Random House . . . **Robert Downing** will be general stage manager and **Jerry Adler** stage manager of "Seventeen" . . . **Fredric March**, co-star of "Autumn Garden," is the winner of the Barter Theatre Award for the "outstanding performance of the year by an American actor" . . . **Denis Du-For** has acquired the rights to **Austin Strong's** "Seventh Heaven," with intention of producing it as a musical . . . **Ben Irving**, a member of the Actors Equity staff, was last week appointed executive-secretary of Chorus Equity, succeeding **Ruth Richmond**, who resigned last February after 25 years, because of ill health. **Willard Swire**, who has been acting exec-sec., resumes fulltime duties as assistant executive-secretary of Equity . . . **Michael Sweeley** appointed assistant to **Martin Feinstein** in **Sol Hurok's** publicity department.

Oscar Serlin, producer of "Life with Father," says he's retired. Anyone with a good, one-set, small-cast comedy script can put him to the test . . . **Helen Hayes** may open the ANTA Series next season in "Much Ado About Nothing" . . . **George S. Kaufman** and **Abe Burrows** are collaborating on a comedy in which **Fred Allen** may return to legit, with **Max Gordon** slated to produce . . . **Dorothy Jolliffee** has joined the "Autumn Garden" company as understudy to **Joan Lorring** . . . **J. Richard Austin**, who has a repertory company at the Hippodrome, Bolton, England, sends word that he's looking for new scripts by young American playwrights . . . **Anders Anderson** will be stage manager, **Herbert Risman**, assistant, and **Emmett Callahan** company manager of the second company of "Guys and Dolls" . . . **Robert Morley**, starring in "Little Hut" in London, is appearing in and co-scripting with **Alan Bromley** a children's television series on BBC . . . **Guy Spaull** has withdrawn from the cast of "Billy Budd" to appear in "Getting Married." **Winston Ross** has moved up from a supporting part to succeed him, with **Thomas Noyes** joining the cast to take over for the latter. **Charles Nolte**, in the title role, is now featured.

Jesse Birnbaum, who was biz assistant to Margo Jones at Dallas' Theatre '51 this season, left last week to join the editorial staff of Time magazine . . . **Mrs. Frank Dare** takes over in Chi as midwest Equity representative, a job she had been temporarily handling for her husband until his recent death . . . Chicago company of "South Pacific" plays its first Sunday date June 3, when it does a benefit for Actors Equity.

Jerry Goff, former musical comedy juvenile and cafe singer who launched a show business comeback this winter playing character roles with **Lawrence Schwab's** Musical Circus in Miami Beach, is continuing his return in his hometown, Pittsburgh, this summer. He's just signed a season-long contract with the Civic Light Opera Assn. This will mark the first time Goff has been seen professionally here since **Ed Wynn's** "Manhattan Mary" at the old Nixon, Pitt, years ago.

Maurice Evans has reportedly optioned **Elma Nugent's** dramatization of the late **Elizabeth Charlotte Webster's** novel, "Ceremony of Innocence," for production next season . . . **Gilbert Miller**, already mulling a production of **Jean Anouilh's** "Traveler Without Luggage" for next season, has acquired an option on "Gigi," the **Anita Loos** adaptation of a novel by **Gabrielle Colette** . . . **Barry Nelson** wants a summer vacation from "Moon Is Blue" in order to take a one-picture Hollywood offer, but **Otto Preminger**, director and co-producer of the show, has refused . . . **Leon Shaw** joins the "King and I" company to understudy the ship's captain and the British ambassador. And **Otis Bigelow** succeeds **Paul Colada** as one of the slaves . . . In "Kiss Me, Kate," **Don Brennan** replaces **Reed Allyn** and **John Maye** succeeds **Angus Cairns**.

London

Stork Productions, newly-formed legit company, is to produce "Storks Don't Talk," by **Charles Lincoln**, with **Mischa Auer** starred and **Ellen Pollock** to stage. Show is being tried out of town for several weeks, opening May 21, after which it comes to the West End . . . **Robert Munro's** "See You In Court," which film director **Val Guest** is to stage for **Lee Ephraim**, starring **Sonnie Hale** and **Charles Hislop**, is likely to have French cabaret star **Sylvie St. Clair** as leading femme. Show is skedded to open June 4 at Bournemouth, with eight weeks' provincial tour to follow prior to West End . . . Sir **Benjamin Fuller** is trying to persuade **Flora Robson** to appear for a season in Australia in "Black Chiffon."

Sally Ann Howes has been added to the cast of "Zip Goes a Million," the musical version of the old U. S. farce "Brewster's Millions," which **Eric Maschwitz** and **George Posford** are getting ready for opening in the fall at the Palace for **Emile Littler**.

Ballerina Alexandra Danilova sailed last night (Tues.) for London, where she'll be guest star with the Festival Ballet for four weeks.

Chi B.O. Still O.K.; 'Moon' $15,700, N. Y. Ballet 36G, 'Pacific' $51,000

Chicago, May 8.

With "The Moon Is Blue" a hit—for the first time in months all critics raved over a play — and "South Pacific" continuing in high gear, the only light note was the N. Y. City Ballet Co., which received acclaim from all the reviewers, but was only fair at the b.o.

Next week (15) "Borschtcapades" returns to the Blackstone for an indefinite run. Nothing beyond that.

Estimates for Last Week

"Moon Is Blue," Harris (1st week) ($3.80; 1,000). First week was held down by special theatre party sales, but still bright $15,700.

N. Y. City Ballet Co., Opera House (2nd week) ($3.71; 3,600). Was better than last week; closed (6) with fair $36,000.

"South Pacific," Shubert (25th week) ($5; 2,100). Show, no longer going quite clean at all performances, has been overquoted recently; $51,000 last week.

Walker-'Girl' $2,700 In 1st Brattle Week

Boston, May 8.

Only legit in area this stanza is the Brattle Co.'s "Roaring Girl," with Nancy Walker in the title role. Play ran into censorship difficulties following the preem, but has been allowed to continue after deleting several of the offending lines. With a $3.60 top weekends and $3 during the week, the 460-seater grossed close to $2,700 for its first week.

"Seventeen," musical version of the Booth Tarkington opus is skedded to preem at the Shubert, May 28.

'Guardsman' OK $23,300 In 2 New Eng. Stands

New Haven, May 8.

Three-day stand of the Jeanette MacDonald-Gene Raymond "The Guardsman" at the Shubert last week (3-5) turned out to be a profitable venture. At a $4.20 top, four performances pulled an approximate $11,500, strictly okay for a late-season entry. Four performances Monday - Wednesday (30-2) at the Court Square, Springfield, Mass., brought the week's total gross to $23,300.

House goes dark for a spell, only other booking being for June. At that time, "Two On The Aisle" comes in for a week of rehearsal (4-9) and plays a full week (11-16).

College Plays

Continued from page 58

Rhondda Round-About

taken under the wing of the community bookie and is constantly spouting a note of doom. His eventual suicide is the thing that finally makes villagers realize that they've got to keep on fighting, no matter what, after a prizefighter points out the dead man just didn't have the stuff.

"Rhondda Round-About," which is the name of the town, has some firstrate offshoots in the romance of the timid minister and the pretty salesgirl; the fading choirmaster; the old storekeeper who sticks through thick and thin; the stolid coal-miner, Shoni Lloyd; and the boxing champion hopelessly in love with the unwed mother whom the bookie is trying to marry off to his idol, the intellectual. But on the whole, the drama never jells and has an over-all hollowness.

Best thing about it is the staging of Basil Langton, British guest director who originally did "Rhondda Round-About" in England. His multiple-leveled stage, with a living room down in one corner, a store up in another, a street corner off to another side and a mountain retreat far at the top, is exciting stuff, and adds an effectiveness to the play that it doesn't have inherently. The lighting also strikes some high notes.

Acting in general points up the fine training that's to be had at Tech. Fred Miller is especially good as the stalwart Shoni; Neil Sheldon Fishman gives a crack performance as the fighter; Raymond Tudor wraps up the shyclerie expertly, and in other parts, Samuel Meli, Gerald Stovin, Hermine Dubroff and Lois Pollock are excellent.

Only chance for "Rhondda Round-About," however, would be in a rewriting job, and it would have to be a pretty massive one.

Cohen.

Henreid to Quit 'Widow'; Brisson to Replace

San Francisco, May 8.

Paul Henreid, currently starring in the "Merry Widow" revival for Los Angeles and San Francisco Civic Light Opera companies, withdraws at end of the Frisco stand May 26 to fulfill a film commitment for his indie H-N Productions.

Partner Ed Nassour reported in Hollywood that Henreid is due there to take over production reins on "Black Grandee," which is rolling sooner than anticipated. For the Los Angeles stand, beginning May 28, Civic is replacing Henreid with Carl Brisson.

'WIDOW' $38,000 FRISCO; 'ROBERTS' SRO $29,500

San Francisco, May 8.

Both the darkened Curran and the Geary shared top openings last week. "The Merry Widow," with Paul Henreid and Jane Pickens, relighted the 1,775-seat Curran Monday (30). The musical, second in the Civic Light Opera series, was greeted kindly but not enthusiastically by the crix. However, the seasonal subscription is so strong that the first stanza showed a sock $38,000, with a top of $4.80.

"Mister Roberts," with Henry Fonda, moved into the 1,550-seat Geary Tuesday (1) to one of the warmest welcomes in local theatre history, both from audience and critics. Show is on Theatre Guild subscription and first week, with a $4.80 top, hit a huge $29,500 for seven performances.

Andrews Co. $20,400 in Split

Norfolk, Va., May 8.

Tod Andrews, starring in "Mister Roberts," drew a healthy $20,400 in eight performances in four stands last week, very good for this normally lean territory. The dates were Monday (30) at the State, Winston-Salem; Tuesday (1) at the National, Greensboro; Wednesday (2) at the Roanoke, in Roanoke, and Thursday-Saturday (3-5) at the Center here.

Company opened last night (Mon.) for a run at the Gayety, Washington.

'Tattoo' Backers Get 40G of 100G Outlay

Backers of "Rose Tattoo," Cheryl Crawford's production of the Tennessee Williams play at the Martin Beck, N. Y., have thus far been repaid $40,000 on the $100,000 investment. The show, which involved a production cost of virtually $69,000, lost an additional $13,600 on its road tryout and had pre-opening expenses of $10,600.

With a break-even nut of around $14,000, the production has earned total operating profits of around $50,000-$55,000. Its assets include nearly $12,400 in union bonds.

'Oklahoma' $26,900 In Final D. C. Stanza

Washington, May 8.

Apparently three weeks was one too many for "Oklahoma" at the Gayety here. The Rodgers-Hammerstein musical built each stanza, but never really hit bonanza proportions. Final lap, ending Saturday night (5), registered almost $26,900, after a first inning of over $21,100 and a second of nearly $23,300, giving the Theatre Guild production a total gross of just under $71,300 for the engagement.

Show is playing Philly currently and is expected to return to Broadway for a pop-price summer run.

Cohasset Sets Krawitz

Boston, May 8.

Herman E. Krawitz has been inked by the Richard Aldrich management as general manager of the newly-acquired South Shore Music Circus, Cohasset. He will also continue as g.m. of the Cape Cod Music Circus, Hyannis, marking his second season at the helm of this Aldrich musical strawhatter.

James Awe has been appointed stage manager of the Falmouth Playhouse, another Aldrich strawhatter, at Coonamessett-on-Cape Cod.

'Kate' $28,600 for Six In Detroit Despite Strike

Detroit, May 8.

"Kiss Me, Kate," did a very fine $28,600 in six days at the Shubert. Large gross was earned despite a transportation strike which tied up every Detroit bus and streetcar.

Both the Shubert and the Cass are shuttered this week, with no new bookings in sight.

'Flah'y' $38,100, 'Time' 15G, Phila.

Philadelphia, May 8.

Proof that Philly's legit biz doesn't always even begin to reflect the critics' notices was given last week when "Courtin' Time," opening last Monday at the Forrest, grossed under $15,000, despite three rave notices from first-stringers. As a matter of fact, reviews of this one were more uniformly enthusiastic than any of the other big musical tryouts of the season, with possible exception of "Guys and Dolls."

Indications are, right now, that "Oklahoma," which follows "Time" at the Forrest, opening next Monday for a two-week run on its third local visit, will be the last of the 1950-51 legit bookings, although "Two on the Aisle" and "Seventeen," both musical tryouts, are still mentioned as likely late-May or June visitors.

Estimates for Last Week

"Courtin' Time," Forrest (1st week) (1,760; $4.55). Despite uniformly rave notices and big first-night reception this new musical tryout didn't get started until late in week and grossed under $15,000. Alfred Drake, who staged the show, took over star Lloyd Nolan's role Saturday when latter was hospitalized. Drake will play lead the rest of the local engagement. "Oklahoma" opens next Monday.

"Flahooley," Shubert (3rd week) (1,870; $4.55). This musical tryout became a smash here after a disappointing start and first week, for $38,100—capacity—in its final session. House has no subsequent booking listed, but hopes to get one more show for May.

LAUGHTON SOCK 46G IN BIBLE-READING TOUR

Hollywood, May 8.

Charles Laughton grossed a sock $46,600 in 10 performances of his third "Bible-and-classics" reading tour, which wound up over the weekend. Theesp reported back to Hollywood for his starring role in "The Door" at U-I.

Trek started at Stillwater, Okla., where Laughton pulled $6,100 in a pair of one-nighters. He followed this with $4,100 in Seattle, $3,900 in Bakersfield, Cal., $3,400 in San Luis Obispo, Cal., and $5,400 in Victoria, B. C. Second week he hit $5,600 in Edmonton, $10,200 in two performances in Calgary, and $7,900 for a socko windup in Vancouver.

Current Road Shows

(*May 7-19*)

"Courtin' Time" (Lloyd Nolan) (tryout) — Forrest, Philadelphia (7-12) (reviewed in VARIETY, April 11, '51).

"Guardsman" (Jeanette MacDonald, Gene Raymond) (tryout) — Metropolitan, Providence (7); Bushnell Aud., Hartford (8-9); Academy of Music, Northampton, Mass. (10); Memorial Aud., Worcester, Mass. (11); Lyric, Bridgeport (12); Lyric, Allentown, Pa. (14-15) (closing) (reviewed in VARIETY, Jan. 31, '51).

"Kiss Me, Kate" (Frances McCann, Robert Wright) — Royal Alexandra, Toronto (7-19).

"Member of the Wedding" (Ethel Waters)—Erlanger, Buffalo (7-10); Aud., Rochester (11-12) (closing).

"Merry Widow" (Paul Henreid, Jane Pickens)—Curran, San Francisco (7-19).

"Mister Roberts" (Henry Fonda) —Geary, San Francisco (7-19).

"Mister Roberts" (Tod Andrews) —Gayety, Washington (7-19).

"Moon Is Blue" — Harris, Chicago (7-19).

"Oklahoma" — Astor, Reading, Pa. (7-9); Lyric, Allentown, Pa. (10-12); Forrest, Philadelphia (14-19).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (7-19).

"Where's Charley?" (Ray Bolger) Philharmonic Aud., Los Angeles (7-19).

B'way Slump Hits Some Sellouts; Only 5 Shows (4 Tuners) Go Clean, 'Tree' Tall $45,600, 'Wish' Big $39,600

Business on Broadway slumped last week. Whether the cause was the belated arrival of warm weather, part of the inevitable spring boxoffice decline or a combination of those and various intangible factors, there was a sharp drop in attendance Monday and Tuesday nights (30-1) with patronage remaining generally spotty through the balance of the week.

The total gross for all 23 shows last week was $590,900, or 75% of capacity. The previous week's corrected gross was $634,200, or 78% of capacity.

In the downbeat conditions early last week, three consistent sellouts failed to go clean. They were "Affairs of State" and "Bell, Book and Candle," which had unsold tickets for the first time, and "Twentieth Century," which had been a solid sellout except for the two weeks last winter, when Gloria Swanson, co-starring with Jose Ferrer, was out of the cast because of illness. With "Tree Grows in Brooklyn" again having a few empty seats, that left only "South Pacific," "Call Me Madam," "Guys and Dolls" and "King and I," all musicals, and "Moon Is Blue," the sole such straight play, the only entries to go completely clean at all performances.

Of the recent openings, "Tree Grows in Brooklyn" continued its strong pace of the two previous weeks and "Make a Wish" also held up fairly well, with party bookings a factor in both cases, but "Gramercy Ghost" had lean pickings in its second stanza and is a doubtful run prospect. Last week's closings included "Out of This World," "Little Blue Light" and "Taming of the Shrew."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic guides refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (33d wk) (C-$4.80; 1,012; $26,874). Nearly $26,800 (previous week, $27,000).

"Autumn Garden," Coronet (9th wk) (D-$4.80; 1,027; $28,378). Almost $13,700 (previous week, $16,500).

"Bell, Book and Candle," Barrymore (5th wk) (C-$4.80; 1,064; $28,000). Nearly $27,800 (previous week, $28,300).

"Billy Budd," Biltmore (13th wk) (D-$4.80; 920; $22,600). Just over $8,600 (previous week, $9,800).

"Call Me Madam," Imperial (30th wk) (MC-$7.20; 1,400; $51,847). Over $52,300 again.

"Country Girl," Lyceum (26th wk) (D-$4.80; 995; $22,845). Almost $12,000 with the help of two-for-ones (previous week, $11,100).

"Darkness at Noon," Royale (17th wk) (D-$4.80; 1,035; $27,100). Nearly $20,700 (previous week, $23,500).

"Gentlemen Prefer Blondes," Ziegfeld (74th wk) (MC-$6; 1,628; $48,244). Almost $32,400 (previous week, $38,300).

"Gramercy Ghost," Morosco (2d wk) (C-$4.80; 912; $24,300). Over $4,800 (previous week, first four performances got almost $4,800).

"Guys and Dolls," 46th Street (24th wk) (MC-$6.60; 1,319; $43,904). Exactly $44,400 again.

"Happy Time," Plymouth (67th wk) (C-$4.80; 1,063; $29,019). Bettered $16,400 (previous week, $17,000).

"King and I," St. James (6th wk) (MD-$7.20; 1,571; $51,717). The limit (no standing room sold) at over $51,700 (previous week, almost $51,700).

"Kiss Me, Kate," Shubert (191st wk) (MC-$6; 1,361; $40,847). Just over $25,400 (previous week, $28,800).

"Little Blue Light," ANTA Playhouse (2d wk) (D-$3; 924; $22,800). Under $3,800 for seven performances (previous week, $17,000 for nine performances); closed limited engagement Saturday night (5) after 16 performances.

"Make a Wish," Winter Garden (3d wk) (MC-$6.60; 1,519; $50,000). Nearly $39,800 with theatre parties (previous week, $42,200).

"Moon Is Blue," Miller (9th wk) (C-$4.80; 920; $21,586). Capacity again, but party commissions limited the gross to just over $21,200 (previous week, $21,100).

"Out of This World," Century (20th wk) (MC-$6; 1,645; $49,191). Over $35,100 (previous week, $26,400); closed Saturday night (5) after 157 performances, at a loss estimated at about $100,000.

"Rose Tattoo," Beck (14th wk) (D-$4.80; 1,124; $28,000). Nearly $17,800 (previous week, $19,900).

"Season in the Sun," Cort (32d wk) (C-$4.80; 1,056; $24,101). Almost $11,200 (previous week, $12,400); had been slated to close last Saturday (5), but continues with cast changes and a modified operating setup, moving next Monday (14) to the Booth.

"South Pacific," Majestic (107th wk) (MC-$6; 1,659; $50,186). About $50,800 again.

"Taming of the Shrew," City Center (2d wk) (C-$2.88-$3; 3,025; $41,000). About $16,300 (previous week, $16,700); closed limited run Sunday night (6) after 16 performances.

"Tree Grows in Brooklyn," Alvin (3d wk) (MC-$7.20; 1,331; $47,167). Virtual capacity again, with party commissions holding the gross to nearly $45,600 (previous week, $45,800).

"Twentieth Century," Futlon (19th wk) (C-$4.80; 976; $23,228). Topped $22,300 (previous week, $23,500).

Opening This Week

"Dream Girl," City Center (C-$2.88-$3; 3,025; $41,000). Elmer Rice revival starring Judy Holliday and Don DeFore, presented by N. Y. City Theatre Co.; opens tonight (Wed.).

"Getting Married," ANTA Playhouse (C-$3; 924; $19,950). Shaw revival starring Arthur Treacher and Peggy Wood, presented by Marjorie and Sherman Ewing, playing subscription previews starting last Sunday night (6); official opening next Sunday night (13), with public performances next week at $4.80 top.

"Stalag 17," 48th Street (CD-$4.80; 925; $22,165). Play by Donald Bevin and Edmund Trzcinski, presented by Jose Ferrer; opened yesterday (Tues.) matinee.

'CHARLEY' $50,900, L.A.; 'NEEDLE'-'CHAILLOT' END

Los Angeles, May 8.

Pair of small-seaters shut down over the weekend, leaving "Where's Charley?" as the town's only legit offering for the current frame. Two which finaled were both on the red ink side.

"The Square Needle," which pulled out of Las Palmas after 10 weeks to essay a San Francisco stand, had dipped to $3,000, below operating costs, on its final stanza. Total gross of $40,000 had kept the show operating during its local stand, but left $5,700 of the production investment outstanding. Other finalist, "Madwoman of Chaillot," skidded to $3,500 on its final session and its month-long gross of $22,250 left it about $8,000 in the red.

"Charley" moved up a notch in the second of its five frames at the Philharmonic Auditorium. It hit $50,900 for the week, plenty profitable all around.

Met 'Fledermaus' $24,350 In Single at Des Moines

Des Moines, May 8.

The Metropolitan Opera Co.'s presentation of "Fledermaus" at the 4,200-seat KRNT Radio Theatre here May 3 had attendance of 3,700, for a $24,350 gross (including tax), at a scale from $6.10 to $9.76.

Attendance exceeded last year's Met figures, and equalled those two years ago.

Met $80,900, Dallas

Dallas, May 8.

Metropolitan Opera Assn.'s 10th season here, with two matinee and two evening performances, grossed $97,300, or net of $80,900 after tax. A total of 15,650 opera fans poured in.

State Fair Auditorium, air-conditioned since last year's opera stopover, eliminates local sponsors' insistence for April dates in the future. The Met's 1952 dates are May 9-11, whe four performances will be staged.

'Wedding' 22G, Toronto

Toronto, May 8.

Despite lukewarm notices, plus a couple of hot spells, "Member of the Wedding," with Ethel Waters, grossed over $22,000 at the Royal Alexandra last week.

The 1,525-seater was scaled at a $3.50 top.

Plays Abroad

After the Show

London, May 1.

John Regan Managements (by arrangement with Glingsberg & Gibson) production of a new revue in two acts (30 scenes) by Peter Myers and Alec Grahame. Stars Beryl Reid, Robert Dorning, with Ivor Berold, Maeve Leslie, Allan Gabriel, Alan Reid, Suzanne Wilde, Barbara Pearce. Directed by John Regan, assisted by Christopher Hewett; music, Norman Dannatt, John Pritchett; Joan Charlton, Olga Kantrovitch at two pianos. At St. Martin's Theatre, London, April 30, '51; $2 top.

Lyrics and sketches from two recent productions at the Watergate Theatre Club, plus some new material, make up this new intimate revue which is set for a limited two months season. Like so many recent productions of this type, it relies largely for its humor on satirical references to theatrical personalities, thus giving the show a parochial appeal for regular theatregoers, but putting it outside the range of visitors.

The censor, apparently, also has had a hand in watering down some of the material since it left the Watergate, and this may account for the lack of punch in many sketches. Little of the production is distinguished by originality and many of its 30 scenes are frankly disappointing. Peter Myers and Alec Grahame, who authored the show, reveal a keen sense of humor which would pay greater dividends if they widened the appeal of many of their skits. The music of Norman Dannatt and John Pritchett blends well with the lyrics.

Only a small cast is needed for a production of this type and most of the artists have been carefully chosen. The leads are played by Beryl Reid, with a sharp Hermione Gingold flavor about her performance, and by Robert Dorning who comes through as a pleasing entertainer. With better opportunities they might well shine as revue talent.

Barbara Pearce is an attractive dancer who makes a big impression with a Regency Belle number. Maeve Leslie and Suzanne Wilde adequately complete the female contingent, and Alan Reid, Ivor Berold and Allan Gabriel round out the cast. *Myro.*

Endstation Sehnsucht
(Streetcar Named Desire)

Vienna, April 24.

Burgtheatre, Vienna, production of drama by Tennessee Williams. Translated into German by Berthold Viertel. Directed by Viertel. Scenery and costumes, Ita Maximowa; music by Alexander Steinbrecher. Cast includes Kathe Gold, Curd Jurgens, Maria Kramer, Franz Nicklisch, Lilli Stepanek, Edith Mill, Auguste Pünkösdy. At Akademietheatre, Vienna, April 20, '51.

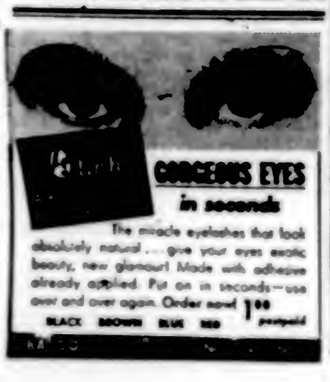
Latest stop in the worldwide travels of the Tennessee Williams drama, with title literally translated into "Last Stop, Loneliness," is Vienna's Akademietheatre where Berthold Viertel has almost duplicated his Berlin production of "Streetcar." To an American viewer with the original Broadway (Brando-Tandy) cast to go by; this recreation by the banks of the Danube raises the stature of the play to new heights. It still manages, even in a strange language and with the peculiar conceptions of American characterization that only Austrian actors and directors can think up to surmount just about any damage the cast and translator can do it.

There is no quarrel with a director's individual conception of a character. Blanche DuBois still remains one of the juciest roles an actress can get her teeth into. The trouble here is that Kathe Gold, a veteran and good-looking Viennese, gave it too much Ophelia and too little of the reality Blanche demands to fit the Yankee conceptions of the sort of rundown blowzer with an addled brain Williams seemed to have meant. Where Jessica Tandy saw Blanche's actions in first half of "Streetcar" as only subtly suggestive of the schizophrenia which was later to destroy her, Miss Gold sees her as obviously cracked and hysterical right from the start. When the action has progressed into the latter scenes this mood fits better and the final moments are as moving and tragic as on Broadway.

Curd Jurgens, a local matinee idol, is too slick a type to succeed in the obvious attempt he made to reproduce Marlon Brando's casual brutality. It wasn't Jurgens' fault that he was given a comedy costume of rolled up pedal pushers and T-shirt to wear. But his desire to be American with many interjected "baby" and "okay" exclamations do not go as well with a playgoer from the U. S. as they may with the natives. One would rather see Franz Nicklisch, who did a gentle and sincere job with Mitch in the male lead.

Vienna production reproduces the N. Y. set almost exactly. Its musical background is expert and the smaller parts, except for the usual strange Austrian conception of Negro character, adequate to the purpose. Sound of a Negro passerby singing "Swing Low, Sweet Chariot" in English with strong Teutonic accent is one for the book.

Play hit the crix between the eyes. They mostly hailed Gold's work as a tour de force. "Sehnsucht" seems to be in for a solid run in Vienna. *Isra.*



Gwith Loves Oswig

London, April 26.

Anthony Hawtrey's production of new play in two acts by Kenneth Horne. Stars Richard Bird. Directed by Anthony Hawtrey. At Embassy Theatre, London, April 25, '51. Top, $1.50.

Julian Peabody	Richard Bird
Jill Peabody	Eleanor Summerfield
Phyllis Peabody	Jane Barrett
Mark Graham	Seymour Green
Stephen Clench	Alwyne Whatsley
Violet Watkins	Joan Newell
Doctor	Erik Chitty

Condensed to a one-act play, this tale might justify its telling, but spread over a full evening, it drags. It is a fantastic theme of dream sequences materializing for the sole purpose of splitting up two ill-matched couples. Laughs are sparsely scattered, and it says much for the acting abilities of the company that the story is at all plausible. In its present form, it is unlikely to be seen outside present suburban walls.

Two attractive sisters are spending a seashore vacation with their father and their future husbands. Following a diving collision and subsequent concussion, the older girl and the younger one's fiance dream of each other in the personalities of a centuries old pair of lovers. It is thus ponderously brought home to them that they are in love with each other and not their prospective mates.

Richard Bird gives a human performance as the errant father and his two daughters are charmingly portrayed by Eleanor Summerfield and Jane Barrett. Erik Chitty turns in a brusquely realistic cameo as a medico. *Clem.*

J'y Suis J'y Reste
(Here I Am and Here I Stay)

Paris, April 15.

Madame Paule Edile production of comedy in three acts by Raymond Vincy and Jean Valmy. Directed by Jacques Baumer. Setting by Emile and Jean Bertin. At Theatre Gymnase, Paris.

Patrice	Jean Berton
Lucie	Anne Beranger
Gisele	Janine Vienot
La Comtesse	Marguerite Pierry
Hubert	Pierre Stephen
Antoinette	Jane Sourza
Jules	Jean Clarieux
Le Cardinal	Robert Pizani

There are enough plots and subplots in this one for six shows, but on the whole the authors have developed them logically. Their dialog is bright and frequently witty so the overall effect is amusing. Boosted by a radio broadcast, the play is doing very good business, after a slow start.

A countess' country estate is shared by her nephew Pierre Stephen whose wife disappeared years ago. Another nephew is studying for the priesthood, and the countess has invited the Cardinal to spend a few days at the chateau. Meanwhile Stephen has fallen in love with Janine Vienot, who he wants to marry. Into the household bursts Jane Sourza and her fiance. She is the bouncing proprietor of a pop Parisian bistro—vulgar, slangy and tough. This involved scene is complicated by the Cardinal's arrival. The general confusion builds, with the usual complications being piled on complications. In the end, Miss Sourza and Stephen decide that as long as they are officially married they might as well stay that way.

The performances go far in making this a popular success. The veteran Marguerite Pierry turns in one of her habitually fine performances as the somewhat vague countess, while Miss Sourza never allows herself to descend into low comedy as Antonette. Robert Pizani is superb in the difficult role of Cardinal, which he plays with a matured restraint that precludes the slightest suggestion of caricature. The setting is handsome. *Mosk.*

Armer Liebling
(POOR DARLING)

Vienna, April 24.

Theatre in der Josefstadt production of a comedy in three acts by Paul Barnett. Directed by Peter Preses; sets by Willi Bahner. With Grete Zimmer, Hans Holt, Erik Frey, Hilde Jaeger, Franz Boheim, Erna Mangold, Hertha Dolezal. At Kammerspiele, Vienna, April 17, '51.

"Poor Darling" should have won a very creditable mark for its author as a classroom exercise in dramatics. Its technically sound, passably produced and acted. But it has nothing to say and less with which to amuse an audience. Far more experienced playwrights than Barnett, an American student of dramatic art at Vienna University have fallen on their faces in the metier of the comedy of infidelity where writers like Coward, Molnar and Guitry must often strain to keep their mastery.

"Darling" is set in Vienna, but could as well be in Long Island City. It is the one about the charming young married couple who split on the issue of how serious infidelity should be. A happy-go-lucky photographer, he wants no part of house, home or children. She wants the rose-covered cottage and the patter of tiny feet. It takes the reappearance of an old lover and her conscience-stricken confession of infidelity to break up the marriage. It requires a comic writer (Franz Boheim) and the gnawings of the photogs conscience to bring them back together. In between the actors struggle valiantly and fruitlessly with arid dialogue and the problem of stretching 10 minutes of dramatic development into an evening in the theatre.

Nice performances are contributed by Erik Frey and (briefly) by Erna Mangold. Workmanlike direction is turned in by Peter Preses. The rest is not even history. *Isra.*

L'Amour, Toujours L'Amour
(Lovely, Always Lovely)

Paris, April 25.

Mme. Simone Berriau production of comedy in three acts by Jacques Vilfrid and Jean Girault. Staged by Pierre Mondy; setting, Emile and Jean Bertin; incidental song, "Tojours l'Amour," composed by Bernard Michel. At Theatre Antoine, Paris.

Claude	Philippe Nicaud
Jean	Fulbert Janin
Pierre	Michel Damcourt
Franck	Jean Valmence
Jacques	Jean Lefebvre
Anita	Vanna Urbine

This first comedy by two unknown young authors and played by a cast of equally unknown young actors, was taken into the Antoine by Mme. Berriau to fill in while the new Jean Paul Sartre play is being rehearsed. But it has turned out to be a hit. There is nothing particularly outstanding about the play but it is youthful and buoyant.

Story concerns five young students spending the summer at the seaside villa belonging to one of them, ostensibly to prepare for their college examinations. The temptations of the beach life are disrupting, and become involved when the childhood friend of one of the boys, just returned from a long visit in the U. S. arrives. All of them fall for the girl, Vanna Urbine.

Much of the play's success is due to the dialog which is fresh and frequently witty. The other contributing factor is the acting, which is excellent throughout, with outstanding performances by Jean Lefebvre, who reveals real comic gifts in the role of Jacques, the phlegmatic, and by Fulbert Janin as the timid Jean. Miss Urbane has magnificent red hair and is very comely. She plays the role of Anita to the hilt. *Fred.*

Guillaume le Confident
(The Trusted Gillaume)

Paris, April 24.

Marcel Karsenty and Pierre Dux production of three-act comedy by Gabriel Arout and Jean Locher. Directed by Pierre Dux. Set by Suzanne Reymond. At Theatre de Paris, Paris, April 11, '51.

Elisabeth	Claude Genia
Catherine	Jacqueline Gauthier
Guillaume	Pierre Dux
Georges	Robert Murzeau

This is the first light comedy by Gabriel Arout who wrote "Le Bal du Lieutenant Helt." It gets plenty of laughs. Being on the escapist side, this comedy has a fair chance for a local run. It may not be so well received in more prudish situations, and obviously is not for Hollywood.

A very flighty businessman married to a charming woman tries to prevent her from suspecting him of an affair by introducing his trusted friend, a doctor to her. The medico falls for her and she for him. Second act shows that her husband has won a divorce and married his mistress. He again brings in his trusted doctor who promptly falls for the new wife. And the husband goes on to still another affair.

The producers have given the play lush treatment which enhances its chances. Acting is topshelf. Claude Genia, as the distinguished first wife, is first-rate. Jacqueline Gauthier, as his mistress whom he weds, is as comely as any woman now on the Paris stage. Pierre Dux makes the doctor a real type. Robert Murzeau is also excellent as the unfaithful husband.

It is only the cast's ability that puts across what otherwise would be foolish or indelicate. The lone set by Suzanne Raymond is excellent. Direction by Dux is very good. *Maxi.*

Mrs. Wm. Morris Adds To N.Y. Theatre Collection

The Theatre Collection of the N. Y. Public Library has received six portfolios of theatrical material from Mrs. William Morris, widow of the founder of one of the oldest theatrical agencies in the country.

Composed of letters, contracts, programs, photographs and press clippings, the collection comprises virtually a history of vaudeville in America and dates back to 1800. In the collection are personal letters to William Morris, Sr., from among the greatest stars of the vaudeville era. There are photographs and letters from Nora Bayes, Eva Tanguay, Harry Lauder, Will Rogers, Al Jolson and Houdini, all of whom were personally handled by the Morris Agency.

The presentation took place in the lobby of the Library's Central buidg at 5th Ave and 42 St.

Albany Stock Co. 13% Off as 4th Season Wind

Albany, May 8.

Malcolm Atterbury dropped the curtain on his fourth season of stock at the Playhouse here Saturday (5) with the presentation of "Papa Is All." It was the 678th performance in a total of 51 plays. The season ran for 27 weeks.

Season was an artistic success, but was less fortunate financially. Atterbury said that business dropped off about 13% this year. The 1948-49 season has proved the best to date.

"Harvey," which opened the season; "Of Thee I Sing," the Playhouse's first musical, held for a third week, and "Death of a Salesman" drew the biggest biz. Maxine, imported for "Of Thee I Sing," was handicapped during the run by a bad case of laryngitis, which affected the gross. Leatrice Joy, of the silent films, had a leading role in this year's premiere of "Alexander." It's understood that Atterbury received a guarantee on "Alexander." "Facade," Michael Lilenthal's drama, tried as the second production this year, did not pull.

Atterbury, who dislikes the star system for stock, said he had not drafted definite plans for next year.

Cohen-SOMC

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15,000 of her subscribers, all presumably regular playgoers.

Claiming that on one occasion a backer had withdrawn from one of his shows under somewhat similar circumstances and arguing that the reneged ticket deal, the stopped-payment check and the pan report of the show are the type of thing that tend to hurt any show, Cohen urged that the code authority take steps to curb such abuses by extending its regulations to cover subscription groups. The code authority took no action on the matter last week, but is expected to meet again this week and possibly make a recommendation to the League board.

The situation regarding "Flahooley" apparently was between Miss Siegler and the Shuberts, who operate the Broadhurst Theatre, N. Y., where the show opens next Monday night (14), but did not involve Cheryl Crawford, producer of the musical. In that case there was reportedly a dispute over tickets, with the Shuberts requiring Miss Siegler to take all four of this week's scheduled previews, instead of only the one or two she preferred.

Stars' Exodus

Continued from page 57

("King and I") and Barbara Bel Geddes, Donald Cook and Barry Nelson ("Moon Is Blue"). Ethel Griffies ("Autumn Garden") is retiring from the stage this summer.

Holm's Vacation

In the case of Miss Holm, she had not intended to leave "Affairs of State" permanently, but wanted a summer vacation with her husband and child on the Coast, and refused to sign for next season when that was refused. Harrison and Miss Palmer (Mrs. Harrison) were originally contracted to remain with "Bell, Book and Candle" only until about early April, but the former arranged to get out of a verbal agreement to appear in the forthcoming film version of "Androcles and the Lion," so both were able to stay until June 2. Harrison has had a contract for some time to make a film this summer.

With the management planning to close "Season in the Sun" this spring, Miss Kelly signed a contract to play femme leads this summer at Elitch's Gardens, Denver. So a replacement will have to be obtained on the off-chance that the show continues on Broadway and, in any case, for the subway circuit tour. However, Miss Kelly has agreed to go on the road with the Wolcott Gibbs comedy next fall.

Miss Martin is withdrawing from her original role in the Broadway edition of "South Pacific" after more than two years, but after a vacation will play the same part in the London production, starting in the fall. Middleton exits after one year. Paul Kelly is quitting "Country Girl" for a vacation and then a film contract, while Miss Hagen will vacation in Europe and then return to star in the title role of a Theatre Guild revival of "Saint Joan" in the fall.

Ferrer is leaving "Twentieth Century" for a film assignment and has various possibilities for next season. Miss Swanson is set to star in a Broadway edition of "Nina," a Parisian success, next fall. Rains, after a summer layoff from "Darkness at Noon," will return to it in the fall, either on Broadway or for the tour. Miss Jeffreys will take a seven or eight-week hiatus from "Kate" to appear in a Coast production of "Bittersweet," after which she'll return to the Cole Porter show with the right to give a month's notice.

B. O. To Decide

Miss Holm's successor in "Affairs of State" will be June Havoc. British film actress Joan Greenwood will replace Miss Palmer in "Bell, Book and Candle," but producer Irene M. Selznick still hasn't been able to engage anyone to follow Harrison. No one is set to sub for Miss Kelly in "Season in the Sun," but that should be a relatively simple matter for the subway tour. Martha Wright is stepping into Miss Martin's part in "South Pacific," but it isn't definite yet who will succeed Middleton.

The necessity of a replacement for Miss Griffies depends, of course, on the boxoffice fate of "Autumn Garden." To a modified degree, the same applies to successors for Kelly and Miss Hagen in "Country Girl," since new leads may not be required until fall if the play's gross doesn't hold up over the summer. But "Country Girl" is almost certain to tour, while "Garden" is a question for the road.

Replacements for Ferrer and Miss Swanson in "Twentieth Century" will be Robert Preston and Binnie Barnes. Unless the comedy's sellout pace sags, it is a prospect to stay on Broadway well into next season. But if business declines, it will go on tour sooner than originally planned. That also applies to "Affairs of State," "Bell, Book and Candle," "South Pacific," "Autumn Garden" and "Country Girl." Thus, the boxoffice reaction to lead replacements in at least a half-dozen shows will determine the makeup of the Broadway list and the prospects for road shows next season.

Practically the only established Broadway shows not affected by the availability of stars are "Guys and Dolls," "Happy Time" and "Rose Tatoo," none of which depends on top-billed names and, in any case, apparently has no leading players due to exit at season-end.

Literati

News Sources Unprivileged?

Newspapermen can't conceal sources of information, Federal Judge John C. Knox ruled in N. Y. Monday (7), in connection with demand by attorney for Mrs. Ethel Rosenberg, convicted atom spy, that Leonard Lyons reveal sources of several items printed about her in his column. Judge Knox, however, said he'd rule tomorrow (Thurs.) on whether Lyons must reveal his sources, depending on whether its' needed for the litigation involved. "I wish to go as far as I can to protect him (Lyons) from disclosing his sources, if I feel it's without substance" to the litigation), the Judge said.

"As a newspaper reporter or a columnist," Judge Knox said, "Mr. Lyons is not entitled to claim his privilege, which is akin to that which exists between a lawyer and his client, or a doctor and his patient. I have gone into the law very carefully and I find he has no such privilege."

Lyons, and Government attorneys, claim that what was written in Lyons' N.Y. Post column wasn't material to the issue at court, and that defense attorneys were merely on a fishing expedition.

Lyons is also in the news, in what some thought a new "feud" between him and fellow-columnist Walter Winchell. Lyons took exception to WW's statement over the air Sunday (6), in which he allegedly said: "Let him (Lyons) go to jail. It will give me a big laugh." Lyons answered in his Monday (7) column with: "If people can get laughs out of a columnist's going to jail, I know how Mr. Winchell can amuse the entire nation."

Said Lyons later: "I wrote my piece in the same spirit in which Walter broadcast his."

Dmytryk's Eye-Opener

Screenwriter Richard English has authored the story of Edward Dmytryk's excursion into Communism and his exit from the movement for the May 19 issue of Saturday Evening Post.

Story is along the lines of what Dmytryk related recently to the House Un-American Activities Committee, but in a shorter, more compact version. One interesting angle of the English opus is Dmytryk's comment that he learned more about Communism during the 3½ years that he was a member of the "Unfriendly 10," than when he was actually a party member. Dmytryk asserts in the article that "The hardest thing I had to live with, was the realization that they were trying to protect Communism in this country by invoking the Constitution and civil liberties, things that wouldn't last five minutes if the Commies ever took over."

The film director calls for something akin to Alcoholics Anonymous to help ex-Commies get squared away and properly oriented.

Stabler's H-T Column

A financial news-commentary column by C. Norman Stabler will become a regular feature in the N. Y. Herald Tribune starting July 9 and will also be syndicated by the paper. Stabler, now en route to Europe, is being succeeded as H-T financial editor by Donald I. Rogers.

Stabler is also to do a radio series for ABC network.

CHATTER

Jackie Cannon has resigned the Ed Weiner office to open his own publicity outfit.

Debs Myers, former managing editor of Pageant, becomes nonfiction ed at Cosmopolitan May 15.

Joan Bennett has written additional chapters for her book, "How to Be Attractive," for re-publication by Knopf.

George S. Harney's "David Lanarck, Midget," novel with a circus setting, will be published by Exposition Press this month.

"The Celebrity," by Laura Z. Hobson, author of "Gentleman's Agreement," will be published by Simon & Schuster next November.

Kate Holliday leaving for Korea on a troop ship, under contract with Doubleday to write a book, "Troop Ship," with Naval cooperation.

William Morrow & Co., publishing house, appointed the Bernard Feins l[illegible]rary agency as its motion picture and television representative.

Harlan Ware's novel, "Come Fill the Cup," a newspaper yarn recently bought by Cagney Productions, will be published by Random House.

Ray Maroney appointed bureau manager for Acme News Pictures and NEA in Hollywood, succeeding Brooks Honeycutt, who was recalled by the Navy.

Ken McCormick, editor-in-chief of Doubleday, BOACing June 15 to London and Paris, until July 20, on publishing business.

Tony London and Ira Uhr are arranging for publication of a Frank Merriwell comic book to plug their TV series based on the exploits of the imaginary Yale hero.

Harold A. Wise elected pres of Macfadden Publications. James L. Mitchell was made veepee and director of advertising, and Fred R. Sammis veepee and editorial director.

N. Y. World-Telegram & Sun music critic, Louis Biancolli, who helped Mary Garden to write her "Mary Garden's Story," now helping Mary Pickford to write her autobiography.

Bill Ornstein, M-G trade contact, has sold two more of his short stories, "Cups for Mrs. Dashkin" to American Hebrew, and "Badge of Honor" to American Jewish Times Outlook.

Simon & Schuster publishing "Concerto Themes," compiled by Raymond Burrows and Bessie Carroll Redmond, consisting of over 1,000 themes from 144 of the great longhair concertos.

Fordham University's fourth annual summer institute of professional writing will be held in New York City July 5-Aug. 14. Classes will be given in playwriting, short story, pictorial journalism, etc.

Erskine Caldwell and wife due in N. Y. on the Queen Mary Monday (14) after a month's trip to England and France. Author will confer with his publishers, Duell, Sloan & Pearce, on his autobiography, "Call It Experience," due out in September.

"Murder at the Met," soprano Helen Traubel's first full-length mystery, is to be published by Simon & Schuster in October. The Associated Press syndicated Miss Traubel's short mystery, "Ptomaine Canary," in six instalments, last March.

A&C-NBC

Continued from page 1

they'll alternate with filmed and live shows.

Eddie Sherman, duo's personal manager, and attorney Max Fink repped Abbott & Costello on the deal.

A & C meanwhile have formed a California corporation to produce the films, labeled TCA Corp., which has signed producer Alex Gottlieb and director Jean Yarbrough. Gottlieb was formerly with Warner Bros., and lately produced "Macoa" for RKO starring Robert Mitchum and Jane Russell. This film is still to be released. He'll also produce "Jack and the Beanstalk" to be produced by A&C in Technicolor. Universal contract permits one indie production annually.

Yarbrough directed three A&C films at Universal, and will direct the filmed television series. He'll direct "Beanstalk."

American Talent

Continued from page 2

Group is scheduled to return for another week in Germany after concluding their Danish engagements.

Simultaneously, the all-girl orchestra of Ivy Benson, also featuring several vaude acts, also toured Army clubs, under auspices of Special Services. Another arrival was songstress Libby Holman, accompanied by Gerald Cook, pianist, and her manager, Walter Williams. Miss Holman has been in Europe since last fall, and came to Germany from Rome, where she did her last concert at the Teatro Delle Arti. She will probably do a similar folksong concert tour in nightclubs or theatres in the U. S. next season.

Melchior Due In This Month

Scheduled to arrive May 8 is Metropolitan Opera star Lauritz Melchior, doing a 17-day gratuitous tour for the GIs. Melchoir will leave for engagements in Copenhagen May 25-27, returning to Germany for another performance May 29. He will leave for the U.S. the next day for concert commitments in N. Y. Chanteuse Jane Morgan also will probably come to Germany next summer.

In addition to the U. S. acts, the original British cast of the London hit play, "Seagulls Over Sorrento," was flown in for a one-night stand for 7th Army GIs, April 29. Another British show, "Pistol Packin' Rhythm," a western-style musical, opened late in April for a scheduled three to six weeks' tour for 7th Army troops. Show, featuring the Fran Dowie-Candy Kane comedy team, was signed by Canadian vaude agent Don Angel.

Another U. S. personality, Wolfgang Stresemann, conductor of the Toledo, O., Symphony Orchestra, will be guest conductor this month at the Wiesbaden May festival.

Cabaret Bills

Continued from page 54

Kirkwood Goodman
Norman Paris 3
Julius Monk

Leon & Eddie's
Eddie Davis
Larry Daniels
Libby Dean
Al DeMay
Carmen Montoya
The Rogers

Little Club
Ernie Warren Orc

No 1 Fifth Ave
Lois Livingston
Herb Corey
Downey & Fonville
Hazel Webster

Old Knick
Paul Killiam
Jack Waldron
Betty Lou Barto
Ernest Saracino
Geene Courtney
Bill Meigs
Clara Cedrone

Old Roumanian
Sadie Banks
Lou Seiler
Irene Carroll
Carol Linser
Line
Joe LaPorte Orc
D'Aquila Orc

Park Sheraton
Jose Melis 3
Mimi Warren
Ernestine Holmes

Penthouse
Paul Taubman
Johnny Thompson
Mirko

Riviera
Paul Winchell
Billy Daniels
Dollana Ivanko 4
Sherry Stevens
Nancy Crompton
Clark Ranger
Line

Versailles
Lucienne Boyer
Pierre Cartier
Artini & Consuelo
Emile Petti Orc
Panchito Orc

Village Barn
Bert Hilber
Louise & Harris
Dick Shawn
Dolph Traymon 3
Bobby Meyers Orc

Village Vanguard
Maxine Sullivan
Charlotte Rae
Clarence Williams

Wivel
Tessa Smallpage
Bob Lee

Waldorf-Astoria
Billy De Wolfe
Eileen & Carver
Emil Coleman
Mischa Borr Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
David Elliott
Al Robinson
& Albali Ilo
Harvey Bell
Arne Sultan

Casablanca Hotel
Gene Baylos
Betty & Jane Kean
Chaves
Jose Cortez Orc

Clover Club
Stan Nelson 3
Gomez & Beatrice
Dancers
Marion Powers
Lourette Foster
Woody Woodbury
Tony Lopez Orc

Copa City
Al Nesor
Tommy Trent
Martin & Adams
Quintones (3)
David Tyler Orc

5 O'Clock Club
Martha Raye
Lenny Kent
Taylor Twins
Yost Guardsmen (5)
Frank Linale Orc

Johnina Hotel
Frances Colwell
Michael Strange
Tony Matas

Lord Tarleton Hotel
Hal Graham Orc

Leon & Eddie's
Mel Mars
Gayle Powers
Melvin
Billie Joy
Eddie Guertin
Don Hedley
Gabby
Chris Bailey

Martinique Hotel
Ellen Varga
Al Schenck
Marcella Davis
Hermanos
Williams 3

Mother Kelly's
Del Casino
Steve Murray
Karen Jorge
Sam Bari
Charlie Page
Len Dawson Orc

Nautilus Hotel
Monica Boyar
Milt Rose
J & S Reyes
Freddie Calo Orc

Park Avenue
Charlie Farrell
3 Continentals
Peter Rich
Marion Murray

Roney Plaza Hotel
George Hines Orc

Sans Souci Hotel
Mark Plant
Tony Canzoneri
Lou Nelson
Arne Barnett
Sacasas Orc

Saxony Hotel
Chris Columbo
Maya Orc

Sea Gull Hotel
Kitty Davis
Betty Graham
Jeanette Castle
Dorothy Berlin
Bob Stevens
Art Green
R & J Carleton
Rafael's Rumberos

Sherry Frontenac
Maxie Furman
Frank Rizzo & Rita
San Canes Orc

CHICAGO

Blackhawk
Norma Lou Doggett
Jessie Elliot
Ray Arnett
Connie Baxter
Don Kent
Bobo Lewis &
Bobby Barry
Joel Friend
Henry Brandon Orc

Chez Paree
Morey Amsterdam
Estelle Sloan
Francisca Cameo
Stan Grover
Rhodes & Kyle
Chez Adorables (10)
Cee Davidson Orc
Pancho Orc

Palmer House
Dorothy Shay
Warner & McGuire
Merriel Abbott Dcrs
Eddie O'Neal Orc

N. Edgewater Beach
Ralph Sterling
Dorothy Hild Dcrs
Bill Snyder Orc

Hotel Stevens
Jerry Mapes
Jack Raffloer
Harmon Flaherty
Skating Blvdears
Buddy Rust
The Rookies
Kermond Bros
Sid Kroft
Alice Ferrar
Jimmy Carter
Olie Clark
Bob Kirk
Griff Williams Orc

LOS ANGELES

Ambassador Hotel
Lena Horne
Harvey Stone
Eddie Bergman Orc

Biltmore Hotel
Jackie Green
Mardoni & Louise
Ed Ford
Church & Hale
Henry Busse Orc

Ciro's
Sophie Tucker
Ted Shapiro
Ray Whittaker Orc

Mocambo
Dorothy Dandridge
Phil Moore
Latin-Aires
Eddie Oliver Orc

LAS VEGAS

Desert Inn
Carl Ravazza
Joe Bishop
Carlton Hayes Orc

El Rancho Vegas
Joe E. Lewis
Ming Cho
Buster Burnell
Austin Mack
Ted Fio Rito Orc

Flamingo Hotel
Arthur Lee
Simpkins
Lenny Kent
Denny Beckner Orc

Last Frontier Hotel
Maddox Bros &
Rose
Prof Backwards
Al Donahue Orc

Thunderbird Hotel
Mimi Benzell
Al Johns Orc

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

Stories keep crawling out of the woodwork at Bedside Manor, and though eaten around the edges by termites the yarns are still in good enough condition to be worth something to some producer. By now I have no idea whether they are "originals" or have been left with me to see if I could help them on their way. So I'm tossing them into the public domain. Read them and reap:

OLD TITLE	NEW TITLE
"The Standin"	"The Fadeout"

Mason Joy, once a star in his own right, got the job of stand-in to Jason Brick. As Brick's contract neared its end he began to worry, and it showed in his work. No amount of gauzing or lighting could get the lines out of his closeups.

Joy, on the other hand, became increasingly charming. Then one day Brick blew up in his lines 16 times, had a nervous breakdown and had to be carted off to a hospital. Joy was assigned the part. He became so elated that he threw a big cocktail party for himself, drank all the liquor and died of a heart attack.

With well-feigned grief, Brick recovered in time to attend the funeral. The next day he told the studio he was ready to resume his role. "But no more stand-ins, please," he pleaded. "They make me nervous."

OLD TITLE	NEW TITLE
"The Father of the Bride"	"Love At Sea"

Ernest Dolph III turned on his diamond-studded TV set, which had built-in blondes, and got the shock of his life. His father was testifying before a congressional committee and blandly admitted that in all their contracts ever since the Dolph Corp. was founded in 1876 bribery was always included in the cost of merchandising their product. In fact it was company policy to make the bribe so big that the taker could afford to make a kickback. Out of this was set up the Dolph Foundation for Peace.

Asked if no changes had been made in corporation policy in all these years, Ernest Dolph, Jr., said, "Oh, yes, my father tried eliminating bribery but his board of directors jumped on him when the company lost a contract, and so did his bankers. They told him he would have to do either one of two things—retire or go on bribing.

"He didn't want to retire, so he hired specialists to do the bribing. That put the felony on the shoulders of experts in the field of corruption. The Dolph Foundation made it easier for him to live with his conscience. It made him a hypocrite but he was a happy hypocrite and we all loved him, realizing that it was the economic system that made him a crook, and even then the crookedness was so remote from our family that direct corruption could scarcely be said to have touched us at all."

Asked if time, which heals all wounds but doesn't unfortunately wound all heels, hadn't made any changes in the corporate soul of the Dolph structure, Junior said, "Oh yes. I decided to drop the hypocrisy. By now so many people are involved in our operations that if you or I should attempt to change the system we'd be dragooned before an Un-American Activities Committee and charged with trying to foment a revolution against the American way of life."

Ernest Dolph III yanked the plug out of his TV set. Three blondes started screaming, "You idiot! You cut off the heating system." Dolph said he didn't care. They could freeze to death. At the mere idea the blondes began frantically playing the slot machines in the hope of landing a mink coat. The machines threw mink coats for jackpots.

"Stop this!" cried Dolph. "What is this, an orgy? Do you realize that as a result of my father's testimony I can't even go in a nightclub now without some gambler or fixer smirking as I go by his table?"

He ordered his butler to get the yacht ready. "I'm going to a place that never heard of the Dolphs."

"Where's that?" asked one of the blondes, innocently.

"Well, that eliminates you," he said.

"How about Tibet?" asked another. "Lowell Thomas said they never even heard of him there."

"Tibet has no port," said Dolph curtly.

"I didn't know that."

"You go along with us," said Dolph.

He looked at the third blonde. She was the liaison between him and the gamblers who leased him the slot machines.

"I won't need you," he said sadly.

"Monte Carlo's for sale," she hinted.

"No, really?"

She nodded her head. He had always liked her.

"On second thought," he said, "perhaps you'd better stay." Then he paid off the other two blondes. "Here's $10,000 for a rinse." He threw in a mink coat. "A bonus," he explained, "for being such good little girls."

He turned to the third blonde. "Let's shelve all this hypocritical pretending that all we do is read Plato every night. Let's get married. My captain can marry us when we're 12 miles out to sea."

She shrugged her beautiful shoulders. Anything, even marriage to a tainted millionaire, was all right with her. Besides a sea voyage always cured her sinus headaches.

"I love you," she said.

Old Title	New Title
"Smog Over Smyrna"	"Call Me Mist"

Betty Sable was left some oilwells in Smyrna. It was a nice climate but there was nothing to do. So she and Dun Dooley opened a private nitery. Their friends came but the atmosphere was too clear for the saloon set to enjoy themselves. So she and Dooley set up some refining plants, rubber factories, garbage-burning dumps and other surefire methods of smoking up a climate.

This industrialization so changed Smyrna that it became foggy, and then the rains came. Soon the atmosphere of their nitery was like the inside of an ill-made fireplace in a South Seas jungle.

A beachcomber began making passes at Betty. Dun thought it was time to move.

"Let's sell the whole thing and get married," he suggested.

"But who will buy all this smog?" she asked.

"Call it 'mist'," he said.

"What will we do instead?"

"Go to Hollywood and make musicals," he said.

"Don't they have smog there, too?"

"Yes, but with prestige. It's aged. It's like termites in antique furniture."

"Okay," she said, "but kiss me first."

He obliged her, and they went into a dance. They were always happy when dancing.

People who like to see rich people happy will like this picture.

Old Title	New Title
"The Big Trek"	"The Miracle of Missouri"

This is a science-fiction feature like "Destination Moon." Once, millions of years ago, there was a high mountain called the Big Mo. Then people migrated in such numbers they began to weigh the mountain down. It became so flat from people that rivers began flooding the land. Then one day a true man of the people got a job in the nation's capital. In time he became the ruler of the land. He called his tribe to follow him. Thousands obeyed.

Relieved of their weight, Big Mo emerged and began to rise like the cost of living. Higher and higher it grew. Soon it sighted a lost planet directly above. It was called a lost planet because it was crowded with lost people. "Big Mo" stopped growing. It wasn't going to be depressed again if it could help it.

Broadway

Arthur Tracy (The Street Singer) in a comeback top via Jack Bertell, his new personal manager.

Metro contract player Monica Lewis in town from the Coast for a couple of weeks for a vacation.

Dr. Miklos Rozsa due in N. Y. tomorrow (Thurs.) from London, where he conducted music scoring for "Quo Vadis."

Viveca Lindfors, film actress, and her husband, Don Siegel, off to Europe yesterday (Tues.) on the Queen Elizabeth.

Ezio Pinza in from the Coast next weekend. He sails May 23 on the Ile De France for a six-week vacation abroad.

The newlywed Hubbell Robinson, Jrs. (Vivienne Segal) facelifting and redoing their new Katonah, N. Y., house.

Meyer Davis to White Sulphur Springs to personally conduct his orchestra for Robert R. Young's annual weekend party at The Greenbriar (10-12).

Ben Washer joined the Lynn Farnol office in its publicity service for N. Y. theatres. Exhibs in the area have joined in plans for an institutional campaign.

Maxim's Louis Vaudable, of Paris, in for the gastronomique fete at the Chambord this week, featuring the famed Paris eatery's kitchen recipes and specialties.

John Byram, Paramount play editor, and Richard Watts, Jr., N. Y. Post drama critic, sailing Saturday (12) on the Liberte to e.o. new plays in Paris, London and Dublin.

George Jessel back to the Coast following the joint dinner honoring Eddie Cantor and himself by the Jewish Theatrical Guild on Saturday, interspliced with a shot on the finale "Big Show" (NBC) and a couple of benefits in between.

Hoteliers Frank Bering and Jimmy Hart and circus head John Ringling North are playing themselves into two different Paramount pictures currently on the Coast. North is in Par's "Greatest Show On Earth" (DeMille) and the Chi hotelmen in "Aaron Slick of Punkin Crick."

Barry Gray may be spelled by Nick Kenny, N. Y. Mirror columnist during the third week of the WMCA midnight gabber's vacation junket to Europe. N. Y. Post's Earl Wilson had turned down the bid. Gray's other subs will be Hy Gardner, of the Herald Tribune, and Danton Walker (News).

Jane Small, member of the Metro exploitation department, and Theodore A. Goetz, associated with Hollywood Television Service, announcing their engagement Saturday (12). She's daughter of agent Paul Small and Lillian Schary Small. He's son of Jack Goetz, Consolidated Laboratories exec.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Harold L. Smith expected in Paris shortly.

Radio producer Pierre Grimblat about to switch to TV.

Phil Reisman, RKO foreign chief, here for RKO confabs.

Bud Ornstein picking up George Schaefer at the airport.

The Gerry Mayers to U.S. for graduation of Gerry, Jr.

Impresario Jules Borkon busy prepping a pic with Fernandel.

Champs Elysees saved from losing cafe sidewalk tables in drive to make room for parking cars.

Conductor Paul Paray ordered to pay $500 damages to M. Deschamps for not using his services after booking him for Tel Aviv orchestra.

Madeleine Renaud performing here the day after she was brought back from Lille, suffering from head injuries received when a piece of iron fell from a chandelier in the theatre where she was appearing for a gala.

Chicago

Equity benefit of "South Pacific" is set for June 3.

Barry Sullivan stopped over after playing benefit in Dubuque, Iowa.

Harry Davies in ahead of "Borschtcapades" opening Blackstone, May 15.

Fort Sheridan is prepping Armed Forces Day fling, with local talent performing, May 19.

John Agar stayed over to visit family in Des Plaines, Ill., after appearance at Oriental theatre.

Esther Williams and hubby Ben Gage due in May 21. They'll visit Gage's parents in Lake Forest, Ill.

Jimmy Durante, Martin & Lewis and Frankie Laine headline Italian Welfare Council's "Night of Stars" at Stadium, May 12.

Mary Pickford and Patrice Munsel in for confabs with innkeeper Otto Eitel on Foster Parents Plan for War Children.

Paul Ash, orch conductor at Roxy Theatre, N. Y., vacationing here for three weeks while N. Y. Philharmonic occupies Roxy stage.

James Hart, Sherman-Ambassador Hotels prexy, and chairman-of-board Frank Bering, took off for Coast last week for acting chores in "Aaron Slick of Punkin' Crick."

Washington

By Florence S. Lowe

Olivia de Havilland and husband Marcus Goodrich weekend visitors.

TV's Sid Stone highlighted Women's Division UJA luncheon with a carnival pitch.

Jay Golden, RKO Los Angeles rep, here to pinchhit in studio and theatre chores for the ailing Hardie Meakin.

President and Mrs. Truman surprise attendants at Gayety Theatre for a lookee at "Oklahoma" and a between-acts greeting to the cast.

Esther Williams did an 11th-hour fadeout as grand marshal of the Winchester, Va., annual Apple Blossom Festival because of illness.

Phil Regan a weekend visitor to bring Armed Services Radio Show to the local Bethesda Naval Hospital and to do some side tubthumping for Pepsi Cola, show sponsor.

Francis, Universal's four-legged star, teed off the National Newspaper Boys Defense Bond campaign with a series of weekend personal appearances, along with Secretary of Treasury John Snyder, plus preview of his latest starrer, "Francis Goes to the Races."

Minneapolis

By Les Rees

Steve Dunning and his "Stylists" into Excelsior Amusement Park.

Edyth Bush Little Theatre offering "Dulcy" with "Private Lives" to follow.

Metropolitan Opera gave four performances with "Fledermaus" turning 'em away.

With end of Lyceum legit season, manager Jimmy Nederlander returning to Detroit.

Hotel Nicollet Minnesota Terrace holding over Gil Lamb, comedian, and Doraine & Ellis, singers, with Cecil Golly orchestra.

Three St. Paul colleges combining dramatic facilities to give Twin Cities their first "theatre in-the-round," offering "Comedy of Errors."

Palm Springs

By Marjorie G. Pohl

The S. Z. Sakalls back in their desert home.

Pat Knight (Wilde) resting at Racquet Club.

Dinah Shore and George Montgomery home practically completed.

Charles Farrell returned after two weeks fishing in Lower California waters.

Songwriter Jimmy Van Heusen back from Hollywood, writing at own home here.

Janet Gaynor and Adrian, Tom Drake, Marlene Dietrich among those listening Guadalajara Trio at Doll House.

Rome

Helen McGill Tubbs

The Four Step Bros. here in an Italian review, "Black and White."

Leonide Moguy, producer-director, is spending a month in Paris.

"Father of Bride" has settled down for lengthy run at the Rivoli.

Rudy Solmsen motored in from Paris to start two Italian film productions soon.

Sam Waggener, former Hollywood actor, bought "Quartet" for Italian distribution.

Alida Valli, here for an Italian pic, received offers for two more to be made in Rome.

Louisa Craig and Erick Johns, American dancers, of the Horton Dancers, here arranging a concert series.

French actor Michel Auclair will return to Paris after completion of "Red Shirts," in which he was teamed with Anna Magnani.

London

Anne Shelton to New York to start series of programs for Columbia Broadcasting System.

Americo Aboaf in town for confabs with Douglas Granville, local rep for Universal-International.

Fayette W. Allport on a quickie trip to Paris for huddles with John McCarthy, who will come to London soon.

Danny Kaye to attend next month's charity preem of "On the Riviera" in aid of the Grand Order of Water Rats.

Carroll Gibbons, director of entertainment at the Savoy and Berkeley hotels, recuperating for fortnight on the Continent after serious illness.

Martin Jurow, in charge of legit section of the William Morris Agency, to Paris last weekend after a week in London. It was his first time over.

David E. Rose back from Hollywood with Stuart Heisler to start on his next British Coronado picture, "Saturday Island," with Linda Darnell as star.

James E. Carreras, chief of Exclusive Films, hosting a lunch next Friday to Richard Carlson, who starts work next week on "Whispering Smith Investigates."

George Marek, who has been looking over the new shows in London the past week, has gone with his wife to Milan and Rome, where he will meet Toscanini.

Harry Foster back from rush trip to Paris on lookee at the shows and niteries for suitable attractions for London. His co-director, Hyman Zahl, who accompanied him, stayed over to spot some acts for vaudeville.

Philadelphia

By Jerry Gaghan

Eileen Barton hooked by the Lexington Casino, to start May 24.

Frank Sinatra makes his third appearance of the year at the Click today (Wed.).

Chubby Jackson, string bass virtuoso, joins Charley Ventura's orchestra here Monday (14).

Wilson Line (Delaware river) plans to restore its former practice of "Showboat" cruises this summer.

Bob Hope tentatively promised to appear in Atlantic City, June 8, for Betty Bacharach Home benefit.

Molly Picon received a citation from the American Jewish Congress at the Broadwood Hotel yesterday (Tues.).

Stanley Warner's Imperial Theatre in West Philly, and its Imperial, in North Philly, are now open only on weekends.

manager Eagle Lions Classics, and Stanley Kositsky, ELC salesman, formed Tri-State Theatre Service, booking and buying agency.

Abe Sunberg, manager of Lincoln Drive-in and Fabian circuit rep, is recuping at his home in Germantown after three-weeks in Jewish Hospital here.

Pittsburgh

By Hal Cohen

Tony Curtis got here just in time to fly back to the coast with Janet Leigh.

Aviatrix-wife of Bob Protchard, of WJAS sales staff, sued him for divorce.

Harry Altman flew in to look over talent for his Town Casino in Buffalo.

Al Azzaro, of Slim Bryant's Wildcats, had his car stolen while on a one-nighter.

Jan Andree disk-jockeying WWSW's all-night program again while Phil Zinkand is hospitalized.

Ringling Bros.-Barnum & Bailey circus booked for three-day stand at Heidelberg Raceway beginning June 28.

Bobby Fife resigned as president of Pittsburgh Entertainers Theatrical Association. Al Aldrich succeeds him.

Rosalind Russell and Melvyn Douglas coming here Sunday (13) to do Theatre Guild On the Air's "Craig's Wife."

Lou Sowa's MGM record firm opened a branch distributorship in Charleston, W. Va., with Bill Bockway in charge.

Sally Ann Palmer (Mrs. Harry Peirce) quit Glamazones, dancing act, for domesticity, and Marty Hayes replaces her.

San Francisco

Moe Gale in for Jane Pickens opening with Civic Light Opera.

Errol Garner hitting jackpot at Blackhawk, extending booking two more stanzas.

Bing Crosby in for tapings with Louis Armstrong, Burl Ives and Teresa Brewer.

Odette Myrtil at Mark Hopkins Peacock Court for five days, to be followed by Liberace.

Louis Armstrong, Earl Hines, Jack Teagarden, Cozy Cole and Velma Middleton at Rafael's 150 Club.

Mercedes McCambridge at the Fairmont making pitch for Guardsman, local charity group and "The Scarf."

Edwin Lester and Homer Curran tossing shindig following preem of "Merry Widow" with Clift Hotel Ballroom decorations a replica of Maxim's.

Riviera

By Edward Quinn

Concert given by the Stuttgart chamber music orchestra directed by Karl Munchinger.

Last theatre show at Palais de la Mediterranee, Nice was new three-act comedy, "Virginie," featuring comedian Pasquali and Lydie Lore.

"We Are Going To Monte Carlo," a Hoche Production, will use the beaches and casinos of Monte Carlo when work starts on film this month.

Much enthusiasm among Riviera showbiz caterers since the U. S. announcement that 320,000 Americans will visit Europe this year in spite of war threat.

New Benagoss film, "White Road," includes English speaking French artists Georges Tabet, Jany Holt, Gaby Andreu, Meg Lemonnier in addition to American stars Glenn Ford and Geraldine Brooks.

Cleveland

By Glenn C. Pullen

Ted Coyne, former co-owner of Zephyr Club, bought Jay's Cafe from Sam Leitson for $35,000.

Luise Rainer pulled capacity crowd in addressing local women's division of United Jewish Appeal drive.

Roger Stearns back at the 2-1-6 Club's piano after long vacation cruise in tropics with Leonard Hanna.

Pneumonia forced Sheila Barrett, former nitery satirist, to temporarily give up her new WSRS radio series.

Jeanne Harvey, Horace Heidt protege, new vocalist in Carl Sands' band at Hotel Cleveland's Bronze Room.

Walter Kaye, the "Kousin Kay" of WDOK and WXEL, placing his juve stage shows into Loew's Park and Granada one day each week.

Ted King, ex-bandmaster who handled Capitol Records promotion in this territory, shifted to Columbia disks exploitation staff here.

Dallas

By Bill Barker

Dick Powell an overnight visitor, Coast-bound from a bond junket to Atlanta.

Johnny Pineapple's band and Hawaiian Revue in for a month's stay at Baker Hotel's Mural Room.

Bill Tieber orchestra, which earned squatter's rights on the Colony Club dais, takes month's rest in June.

Jimmy Edmondson, the "Professor Backwards" of the club circuit, will establish residence here, but will continue filling nitery dates.

Critic Vernon Rice, of N. Y. Post, caught Theatre '51's "Walls Rise Up" here last week, then hied to Houston to see "Red Roses for Me" at the Playhouse Theatre there.

Dan Dailey, in for a three-day surprise visit, took a quick trip to Fort Hood, Texas, and added some nitery terping here before leaving for Little Rock, where he was due at a convention.

Scotland

By Gordon Irving

Red Ingle clicked in vaude in Glasgow.

Judy Garland set for Empire, Glasgow, May 21.

Glasgow Grand Opera Co. doing "Jeannie Deans" and "Mefistofele."

Joe Loss, due in Glasgow variety, celebrates 21 years as dance-band leader soon.

Joyce Grenfell and Elisabeth Welch coming to Scotland in revue "Penny Plain."

Jeanette Adie, woman producer, megging summer show at Rothesay, Clyde coast spot.

Alastair McHarg, young Ayr singer, joining Crazy Gang at Victoria Palace, London.

Harry Gordon, Scot comic, in strawhat stint at Lyceum, Edinburgh, starting June 1.

Vera-Ellen film musical, "Happy Go Lovely," has Scottish preem at Regal, Edinburgh, Aug. 20.

The McFlanneis, Scot radio family, will play Edinburgh Palladium Aug. 20 during Edinburgh Festival.

Hollywood

Broderick Crawford laid up with laryngitis.

Victor Moore celebrated his 74th birthday.

Ruth and Norman Krasna finalized their divorce.

Peter Lawford to Miami and Nassau on vacation.

Gabriel Pascal to the Mayo Clinic for a checkup.

Francesca De Scaffe filed suit to divorce Bruce Cabot.

Harold Arlen home after five weeks in the hospital.

Stephen McNally recuperating after emergency appendectomy.

Bing Crosby celebrated his birthday with his sons in San Jose.

David A. Lipton in town after Universal homeoffice conferences.

Y. Frank Freeman checked in at Paramount after sales huddles in N. Y.

Franklin Pangborn in town for pictures after a year of television in N. Y.

Harry Brand planed to Miami to spend two weeks with Joseph M. Schenck.

Nate Spingold in from N. Y. for conferences with Harry Cohn at Columbia.

Norman Siegel checked in at Paramount after conferences with eastern editors.

Steve Broidy in town after a five-week tour of Monogram-Allied Artists exchanges.

Jack Benny emceed the Hollywood Chamber of Commerce's "Hollywood Salute."

Jane Froman in from Florida for huddles with Lamar Trotti about her life story.

Linda Darnell laid up with flu, causing a halt in the filming of "The Lady Pays Off."

Keenan Wynn led a troupe to entertain GIs at Camp Roberts and Travis Air Force Base.

Stewart Granger planed in from Rome after two weeks on location with "The Light Touch."

Estate of the late Al Christie, once an outstanding film producer, amounted to only $2,597.

Drew Pearson flew back to Washington after his film stint in "The Day the Earth Stood Still."

Ralph Hodges returned from Seattle where he entertained an Army detachment from Korea.

Whip Wilson launching a nationwide hunt for hillbilly singers, in cooperation with Liberty Network.

Marlene Dietrich guest of honor at dinner celebrating 21st anniversary of her arrival in Hollywood.

Alice Penneman resigned as executive secretary of the Screen Writers Guild to await the arrival of a baby.

Loretta Young and Robert Young will represent the Hollywood film industry at the Variety Clubs International convention in Philadelphia.

Miami Beach

By Lary Solloway

Maxie Furman into Sherry Frontenac's Pompadour room.

Clover Club set the Redheads to follow Stan Nelson Trio.

Del Casino and Steve Murray held over at Mother Kelly's.

Danny (Danny's Hideaway, N. Y.) Stradella in for week's vacash.

Billy Vine had extra week's option picked up by Martha Raye at her Five O'Clock Club.

Joan Brandon, cafe-vaude femme magico, now installed at Mammy's with a midnight disk-interview show.

Steve Condos and Jerry Brandow set for preem show of the new Vagabond's Club (former Club Bali, Caribe) for a mid-June opening.

Copa City ops Murray Weinger and Ned Schuyler closed the Lounge, where they had been presenting moderate budget lineups and will reopen the main room in late June with Josephine Baker heading up first revue. A legit presentation deal is out.

Las Vegas

By Bill Willard

Linda Darnell weekending at the Flamingo.

Diane Adrian added to Joe E. Lewis show at El Rancho Vegas.

Westbrook Pegler in town to catch Joe E. Lewis opening at El Rancho Vegas.

Variety clubbers of local Tent 39 skied to Kentucky Derby before hitting Gotham and Philly.

Frank Fontaine, Les Paul & Mary Ford, Los Gatos pacted for Thunderbird opening May 24th.

Paul Yawitz, Norman Taurog, George Givot, Ralph Edwards sunning poolside at Desert Inn.

Maddox Bros. & Rose, hillbilly unit, in for two frames at Last Frontier for Helldorado week color.

OBITUARIES

WARNER BAXTER

Warner Baxter, 59, veteran pic actor, died at his Beverly Hills, Cal., home May 7 after a long illness. He had suffered from arthritis for years and bronchial pneumonia set in recently.

Baxter, whose career began with the talking films, created the Cisco Kid pic role. In 1929 his portrayal of this role in "In Old Arizona" won him the Academy Award as best actor of the year. Although he received some acclaim as a character actor, it was as the Cisco Kid that he established himself in pix. In later years he was also featured as Dr. Robert Ordway in the "Crime Doctor" series.

He appeared on the N. Y. stage in Oliver Morosco's "Lombardi, Ltd." and "A Tailor Made Man" before beginning his long series of Hollywood roles. Other pix in which he appeared include "Six Hours to Live," "Paddy, the Next Best Thing," "Forty-second Street," "Stand Up and Cheer," "King of Burlesque," "Slave Ship," "Kidnapped" and "Lady in the Dark."

His second wife, the former Winifred Bryson, survives.

SAM TISHMAN

Sam Tishman, 56, vet vaude agent and booker, died in New York, May 4, after a long illness. He underwent a stomach operation four months ago.

Tishman started in showbusiness as a page boy in the Star Theatre, Chicago, and later worked for Charles Bray, who took him into the Frank Thielan chain of theatres. He ultimately became talent booker for that circuit. When the loop was absorbed by the Great States circuit, he continued to book these houses.

Tishman subsequently came to New York where he was the head booker for the Orpheum circuit. When it merged with the Keith Albee circuit, he resigned to become an independent agent. At various times he was associated with Paul Small and the Music Corp. of America. At the time of his death he was partnered with Milton Berger in the Tishman-Berger Agency.

Widow, two brothers and five sisters survive. One brother, Irving, is a personal manager. A cousin, Max Tishman, is an independent agent.

EDWIN L. MARIN

Edwin L. Marin, 50, vet film director, died May 2 in Hollywood after a three-week illness. He began his film career in 1919 as an assistant cameraman at the Paramount-Famous Players Studio on Long Island. He went to Hollywood in 1926 as an assistant director for the old First National Studios (now Warner Bros.) and in subsequent years worked for Universal, Monogram and other companies.

Marin was under contract to Metro from 1934 to 1941 during which time he directed the "Maisie" films. In 1948 he returned to Warner's to direct "The Younger Brothers." He was under contract to Warners at his death and his recent pictures include "Raton Pass," "Colt .45" and "Fort Worth."

Surviving are his wife, the former Ann Morris, three sons, his father, two brothers and two sisters.

OSCAR WINGE

Oscar Winge, 66, actor and theatre manager, died in Malmo, Sweden, May 3 after a long illness. Born in Malmo, he studied at the Royal Dramatic Theatre School and subsequently appeared in legit productions both in Sweden and Finland.

Winge left the stage in 1922 to establish the Hippodromen, an operetta theatre in Malmo, which he managed until 1944. In that year he became head of the Municipal Theatre, Malmo. He returned to acting in 1948 and had roles in such plays as "Antigone" and "Death of a Salesman" among others.

Wife, eight children and a brother survive.

CHARLES J. MEAKINS

Charles J. Meakins, 70, retired actor, died in Elora, Ont., May 5 after a long illness. A musical comedy star of several decades ago, he played the lead in Henry W. Savage's productions of "The Merry Widow," "Little Boy Blue," "Sari," "Little Miss Springtime" and others.

Meakins, who retired in 1933, went to New York after a successful stage career in Canada. His last role was that of Sergeant Malone in "Rose Marie."

Surviving are his second wife, Muriel Baker, with RKO's studio publicity department in Hollywood; a daughter and a son.

ARTHUR F. MORRONE

Arthur F. Morrone, 61, active in the film business for 45 years and president of the Superior Motion Picture Supply Company of Pittsburgh, died in that city April 27. His death was ascribed to a heart ailment.

Until Morrone went into business for himself in 1930 he was a projectionist for nearly a quarter of a century and was a member of IATSE and Motion Picture Operatods Local 171. Besides his wife, he leaves two daughters, a sister and six brothers, one of whom is Joe Morrone, Pittsburgh orchestra leader.

FRED D. PASLEY

Fred D. Pasley, 62, veteran newspaperman, died in N. Y. May 7. His savvy of the underworld won him post as technical consultant for the Warners' pic, "Scarface," starring Paul Muni. More recently he wrote "Not Guilty," the story of Judge Samuel S. Liebowitz's career as a criminal lawyer.

Surviving are wife and three sisters.

STARKE PATTERSON

Starke Patterson, 51, one-time legit actor, died last week of injuries sustained in an auto accident near Jonesboro, Ark. He had appeared in the Broadway and road versions of "The Passing Show" and "The Connecticut Yankee." More recently he was associated with the record department of a Memphis music store.

Three brothers and a sister survive.

HAROLD WEST

Harold West, 43, drummer with the Roy Eldridge orch, died in Cleveland May 4. He collapsed on the band-stand at Lindsay's Sky Bar and was dead before he reached a hospital.

A member of the Eldridge band since 1936, West also played with Duke Ellington, Count Basie, Dizzy Gillespie, Erroll Garner and Chick Webb.

FLOYD M. BILLINGSLEY

Floyd M. Billingsley, died in San Francisco, May 2. He was third veepee of the International Alliance of Theatrical Stage Employees.

Billingsley joined the San Francisco projectionists' Local 162 in 1918 and had been its business agent almost continuously since 1929. He became an IATSE vice prexy in 1931.

W. H. BERRY

W. H. Berry, 81, British comedian, died in London May 2. In 25 years on the London stage, he appeared in some 40 West End hits.

Berry's last stage appearance was in a 1935 revival of "A Waltz Dream."

LUCY DALY WARD

Lucy Daly Ward, 73, actress and widow of actor Hap Ward, died in New York, May 2.

Mrs. Ward first appeared on the stage with her brother, Dan Daly, in musical comedy at the old N. Y. Casino. She later supported the team of Ward and Vokes in musical farces under the management of E. D. Stair.

LAURENCE GRAY

Laurence Gray, 56, vaude and nitery comedian, was found dead near his home at Oakland, Calif., May 5. Police listed death as suicide.

Surviving is his wife who worked with him in a comedy-magic act billed as "Larry Gray and Carlotta."

HARRY MUSGRAVE

Harry Musgrave, 60, longtime Aussie showbiz topper, died in Sydney, April 27. He was a pic biz pioneer and switched later to vaude in the Aussie keys via the old Tivoli loop.

Two nephews survive.

GALE B. MURNEY

Gale B. Murney, 58, projectionist for past 40 years at major Cincinnati theatres and former president and secretary of Local 327 Motion Picture Operators, died in Cincinnati, May 6.

Survived by wife and two daughters.

HARRY STODDARD

Harry Stoddard, 58, veteran bandleader and composer who wrote "I Get the Blues When It Rains" among others, died in Hollywood, May 7 after a lengthy illness.

Wife and stepson survive.

ANNA BRAGINSKAYA-FISHSON

Anna Braginskaya-Fishson, 84, Yiddish actress, died May 3 in New York. She was a member of the Yiddish Art Theatre in both Russia and New York. She came to the U. S. in 1926.

Daughter and granddaughter survive.

HARRY LEE

Harry Lee, 65, vaude headliner in team of Hoey & Lee, died May 2 in Westwood, N. J. He toured for 30 years appearing at Hammerstein's Victoria and the Palace N. Y. among other houses.

Wife and three brothers survive

OTTO B. ROEHRBORN

Otto B. Roehrborn, 77, violinist and violist with the Chicago Symphony Orchestra from 1893 until 1933, died in Chicago May 2.

Survived by son and daughter.

EUGENIO GIOVANNETTI

Eugenio Giovannetti, 68, playwright-journalist, died in Rome, Italy, May 2. He was noted for his translations of classic Latin writers.

EDWARD F. DUNN

Edward Frank Dunn, 55, film actor, died in Hollywood, May 5 after a lengthy illness.

Wife and son survive.

BILL WORTH

Bill Worth, 67, screen actor, died May 2 in Westwood Village, Calif., after a heart attack on the 20th-Fox lot.

GORDON SCHAEFER

Gordon Schaefer, 55, projectionist on the Republic lot, died April 30 in Hollywood following a heart attack.

DICK KNIGHT

Dick Knight, 40, radio-TV comedy writer, died May 2 in New York following heart attack.

Details in Radio Section.

DAVE BLACK

Dave Black, salesman for Republic Pictures for the past 15 years, died in New York May 6.

Sister and brother survive.

HARRY FOSTER

Harry Foster, 37, nightclub entertainer, died April 29 in Hollywood following a heart attack.

Father, 85 of Lillian, Gilbert, and Fred Bein, exhibitors, and of Benjamin Bein, assistant manager of National Screen Service, died in Cincinnati, May 4.

Father, 62, of Robert O. Gotsch, music librarian at station KXOK, died of a brain hemorrhage April 29, in St. Louis.

Wife of Oren Roberts, photographic director of Argentine Films, died April 29 in Buenos Aires.

Sidonie Goodman Levitan, 65, former musicomedy showgirl, died in N. Y. May 4. Surviving is her son.

Mother, 96, of Sam Gold, Pittsburgh theatre owner, died in that city May 2.

In Fond Remembrance

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MAY 14, 1943

MARRIAGES

Gertrude Jayne Forioni to Addison (Jack) Fowler, May 5, Gaspee Plateau, R. I. Both are associated in Fowler's dance studios at the Providence Biltmore; he was partnered with his late wife as Fowler & Tamara, standard ballroom act.

Martha Lou Gundelach to Lou Gilbert, New York, May 5. He's an actor.

Kerry Vaughan to Tony Fontaine, Chicago, May 2. Bride is film actress; he's radio-teevee singer.

Donna C. Volz to Ensign Duane C. Young, Chicago, May 6. Bride is a ballet dancer.

Jan Smith to Al McKinley, Houston, Tex., recently. Groom is announcer on station KATL, Houston.

BIRTHS

Mr. and Mrs. James Stewart, twin daughters, Hollywood, May 7. Father is film star.

Mr. and Mrs. William Kapell, daughter, April 30, N. Y.. Father is a concert pianist.

Mr. and Mrs. Jack Voeth, daughter, Hollywood, April 29. Father is a radio technician; mother a script girl.

Mr. and Mrs. Bob Holt, daughter, Los Angeles, May 1. Father handles publicity for Fanchon and Marco.

Mr. and Mrs. Joe Morhaim, son, Hollywood, April 30. Father is an NBC flack.

Mr. and Mrs. John Kresge, twin girls, Pittsburgh, April 26. Father's traffic director at KDKA.

Mr. and Mrs. B. N. Rosenberg, daughter, Pittsburgh, April 18.

Mr. and Mrs. Hoyt Beaver, son, Pittsburgh, April 28. Father's a radio account executive with Walker-Downing agency.

Mr. and Mrs. Jack Dolly, daughter, Chicago, May 1. Father is member of The Starnoters, station WGN instrumental quartet.

Mr. and Mrs. John Siercovichm, daughter, San Antonio, April 28. Father is chief engineer for station KITE.

Mr. and Mrs. Ben Segal, daughter, New Haven, Conn., May 1. Father is managing director of Shubert, New Haven, and Mark Hellinger, New York.

Mr. and Mrs. Mervyn Wall, daughter, Dublin, Ireland, April 28. Father is playwright and Radio Eireann features man.

Mr. and Mrs. Frank Muckenhaupt, daughter, Yonkers, N. Y., May 1. Father is production manager of station WOR, N. Y.

Mr. and Mrs. Douglas T. Yates, son, New York, May 5. Father is assistant foreign sales manager for Republic Pictures.

Actors' Studio TV

Continued from page 2

Margaret Phillips, Maureen Stapleton, Thelma Schnee and Eli Wallach. While none of these is to be tied exclusively to the package, it's expected that each will do at least one show in the series.

Series of hour-long drama shows was presented on TV via ABC two years ago and CBS last year. Miss Crawford and Kazan also supervised those with Donald Davis, now an exec producer for CBS-TV, as producer. Program won a Peabody Award when on ABC in 1949. Roosevelt and Harrity, who are now pitching the package to networks and agencies, plan to make it a half-hour show once a week, featuring in addition to originals, one-act plays, scenes from legit hits and w.k. short stories.

Lee Strasberg and Daniel Mann will work with Kazan in supervising directorial work on the series.

Longhair Hildy

Continued from page 2

concert dates, starting in Tucson April 3, ending in Stillwater May 2. Tour was booked by the Coppicus, Schang & Brown division of Columbia Artists Mgt. It was held entirely in concert halls, chanteuse having a company of 15, which included accompanist, light engineer, orch of 10 l d by Robert Norris, and her personal manager Anna Sosenko as producer-director.

Hildy is back at her club sked this month. She started Sunday (6) at the Skirvin Towers, Oklahoma City (owned by Ambassador Perle Mesta). Other dates are May 14-20, at Adolphus Hotel, Dallas, and May 22-28, Washington Youree, Shreveport, La.

Hedda Hissed

Continued from page 2

traub, as general manager; Max Meth, as musical director; Peggy Clark, as lighting supervisor, and Rose Bogdanoff, handling costumes, marshaled forces that helped the evening click. A host of minor sealots aided. Groucho Marx even came on for an impromptu minute with a broom to help sweep up, or as he said "to keep the stage clean."

The night was full of memorable moments. Martha Scott re-enacted the hilltop death scene from "Our Town," with playwright Thornton Wilder as the Stage Manager, and brought back its old magic spell. Lawrence Tibbett sang the Prayer Solo from the operatic version of "The Emperor Jones," which he first did at the Met Opera House in 1933, in a stirring rendition that brought forth bravos. Bert Lahr recreated the cop act from "Burlesque," with Betty Bartley as a cute Bubbles, and the skit was a riot.

Muriel Rahn and Todd Duncan brought back vivid memories of "Porgy and Bess," with Duncan's robust singing of "I Got Plenty of Nuttin'" and Miss Rahn's top-drawer rendition of "Summertime," followed by their duet of "Bess, You Is My Woman Now." There were two scenes from "Camille," Uta Hagen, Douglas Watson and Alexander Scourby recreating the Letter Scene (in which Miss Hagen shone), and Eva LeGallienne and Richard Waring playing the Death Scene. Last was poignantly moving in Miss LeGallienne's brilliant portrayal.

Gloria Swanson gave her impressions of Charlie Chaplin in a sock routine which Eddie Sutherland staged for her. Dennis King, as General Burgoyne, recreated the sharply-etched comedy trial scene from "The Devil's Disciple." Ginger Rogers was beautiful but inaudible singing "Embraceable You" from "Girl Crazy," but in the knockabout dance spoof with Paul Hartman that followed, she (and he) were terrif. Shirley Booth and Jo Ann Sayers reproduced with equal hilarity the first scene from "My Sister Eileen." Pat Rooney wowed the crowd with his softshoe dance to "The Daughter of Rosie O'Grady."

All This and Ballet, Too

Ella Logan brought the wistfulness of "Finian's Rainbow" back in a rather slow-tempoed rendition of "How Are Things in Glocca Morra?" Ray Middleton and Dolores Gray teamed for a charming "Annie Get Your Gun" sequence that included "The Girl That I Marry" and "Anything You Can Do." One of the boff sequences was the Americana number, with Franchot Tone twirling a lariat, plunking guitar and reaching way down into a subterranean register to sing "Green Grow the Lilacs"; Betty Jane Watson and Wilton Clary singing "People Will Say We're in Love" from "Oklahoma," and a Ballet Theatre group led by Agnes de Mille and John Kriza doing excerpts from Miss de Mille's ballet, "Rodeo."

Victor Moore and William Gaxton recreated the "Wintergreen for President" episodes from "Of Thee I Sing;" Lee Tracy, Sylvia Field and Ann Thomas brought back a scene from "Broadway;" Mary Boland and Philip Tonge did a scene from "Meet the Wife;" Anne Jeffreys played Lillian Russell and then herself in two fine songs, and the Eva Jessye Choir had a stirring "Report on the State of the Nation." Joseph Santley, Phil Baker, Barry Gray and Jack Carter did the card-playing femme takeoff from "Third Music Box Revue." Dorothy Sarnoff, Virginia MacWatters and Ralph Herbert brought back the sparkle of "Rosalinda" with some spirited excerpts from the operetta.

Faye Emerson was a charming hostess; Margaret Webster a witty one, and Tallulah Bankhead a devastating one. Miss Bankhead's arrival brought a roar of welcome, the inevitable "Well, darlings," and a bit of a Charleston exhibition.

Choruses from "Make a Wish" and "South Pacific," aided by Chorus Equity, made opening and closing scenes vivid, especially the rousing opener, when Dolores Gray, Myron McCormick, Helen Gallagher and Harold Lang sparked proceedings. As Miss Emerson put it, "It was the best of theatre for those who love it best." *Bron.*

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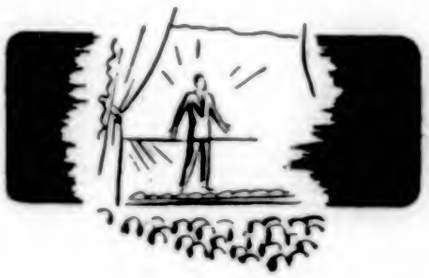

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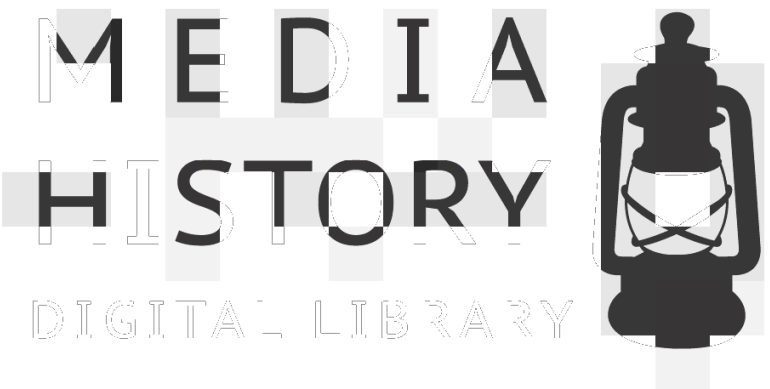

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